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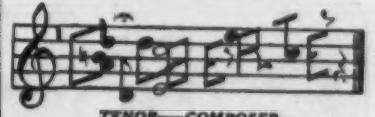
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NEW YORK, WEDNESDAY, SEPTEMBER 10, 1913.

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V.

BY ARTHUR M. ABELL

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The good old days of Johann Strauss, Jacques Offenbach, Carl Millöcker and Franz von Suppé are over, although an occasional performance of "Fledermaus," "Orpheus" and "Poet and Peasant" on summer stages never fails to meet with popular approval. Offenbach's more serious work, "Hoffmann's Erzählungen," was revived in Berlin by Gregor at the Comic Opera about six or seven years ago, making such an im-

drawing power among the masses and in number of performances, Beethoven is far ahead of all other composers. This is true not only of the symphony but of absolute music in general. His piano concertos and sonatas, his violin concerto, his chamber music, in fact, every form of music that emanated from his pen, stand first in the hearts of the music loving people at large. Next comes the other classicists—Bach, Mozart, Haydn, Schumann, Schubert, Mendelssohn and Brahms. The classic works of the old French and Italian writers also are much appreciated and often performed in all parts of Germany.

The output of absolute music in this country since Emperor Wilhelm ascended the throne has been enormous. Hundreds of scores, representing every form of composition, are turned out annually and although comparatively few of them ever are performed, the aggregate number of renditions of novelties in a city like Berlin each season is enormous. That creation of Franz Liszt, the symphonic poem, began to become popular about twenty-five years ago and has during the last two decades been the favorite form of symphonic writing. Gustav Mahler, on the other hand, a much discussed composer, preferred to apply modern principles of writing to the big form of symphony. His works have been performed by all of the principal conductors of the Fatherland. Hugo Kaun has been very successful, particularly with his second symphony in C minor, which has been played by all of the leading orchestras. His works for male chorus, for mixed chorus and orchestra, for piano, for violin and particularly his lieder have found general favor.

Anton Bruckner, who was looked upon askance during



FRANZ LISZT.

Whose symphonic poems have steadily gained in popularity since the composer's death.

immense hit that it was given on that stage no less than 400 times. The musical world must always bemoan the fact that so great a genius as Offenbach should have fallen a victim to the corrupt and transient taste of the public of his day.

A new operetta era began when Lehar brought out "The Merry Widow." He never has repeated the unparalleled success of this, his first operetta, but some of his other works, notably the "Count of Luxembourg," had a good run in Germany, particularly in Berlin. Oskar Strauss followed in the wake of Lehar and scored a pronounced success with his "Waltz Dream" and the "Chocolate Soldier." Leo Fall, with his "Dollar Princess," and Paul Lincke, with his various light works, also made fortunes. Sir Arthur Sullivan's "Mikado," which was so popular in Germany in the eighties, was revived this last season by the Charlottenburg Opera with great success. Sidney Jones' "Geisha," which made that composer's name world famous, had a great run in all the important German cities fifteen years ago, maintaining itself for several seasons. Delibes' ballet, "Copelia," is still a prime favorite.



Millöcker's Tomb.

Jacques Offenbach.

Grave of Suppé.

COMIC OPERA KINGS.

his lifetime, has been taken up by all of the great orchestral leaders during the last fifteen years, and there now is scarcely an important symphonic series in this country that does not include one or more Bruckner symphonies each season. Saint-Saëns' symphonic poems and his concertos for violin, cello and piano, also his piano compositions and chamber music, attained widespread popularity throughout Germany. Grieg, after he shook the dust of Leipsic from his feet and brought back to Germany the message of the North, became one of the most popular of modern composers. Nearly every one of his works has met with approval in Germany. The music of the violin sonatas seems to be already fading, but the piano concerto, the "Peer Gynt" suite and his songs are still as much liked as ever.

Christian Sinding, that other Norseman, has had his greatest success with his A major violin concerto, which was first introduced at a German music festival by Marteau, who has since played it 100 times. The second concerto, in D minor, which Sinding himself prefers to the first, has not been so successful. His suite in A minor, numerous piano works, chamber music works and lieder are popular.

Every Russian composer of any note has found a willing ear in this country, particularly in Berlin, where programs of Russian novelties have been quite the rage for the past six or seven years. Tchaikowsky still leads, but Glinka, Glazounow, Rimsky-Korsakoff, Turgeneff, Cesare Cui, Rachmaninoff, Kalnikoff, Taneiew, Matzl, Gliere and

numerous others have met with more or less success. Of the younger school Scriabine now is attracting most attention. His piano compositions, at first much influenced by Chopin, later revealed more pronounced individuality and his symphonic works presented much that is interesting. He is a composer of great talent and promise. A young school of Polish composers has sprung up during the last ten years. They have, not inaptly, been termed the "Davidsbündler." The leaders of this school are Fitelberg and Rozicki. They and their followers have written symphonic works of great pretensions but their talents are still in the formative process.

Interesting chamber music and symphonic works by the modern French writers, Debussy, D'Indy, Dukas, Ravel, Pierre Maurice and others are always liked.

The Belgian César Franck, is slowly getting a hold in Germany. Some other Belgian composers, as Paqué, De Jonge and Edgar Tiné, have had occasional performances.

Holland's modern composers have offered little of note, but great interest has been aroused in recent years in this country in the revival of beautiful old Dutch madrigals and other compositions for a capella chorus.

The Italian contemporaneous symphonic output is meager. The performance of the oratorio, the "Awakening of Lazarus," by the monk, Lorenzo Perosi, was awaited in Berlin some years ago with keen interest, but the composition itself did not come up to expectations. The à expelli chorus were well written and effective, but the instrumentation proved to be thin and unsatisfying.

L. V. BEETHOVEN.
The composer who still absolutely dominates the concert platform.

thin and unsatisfying.

But to return to Germany. One of the old guard who is still among the living and who still holds an immense sway is Max Bruch. This composer has always upheld the classic standard of absolute beauty in music and he finds little to admire in the writings of the younger contemporaneous composers. Bruch's oratorios, particularly "Schön Ellen," "Frithjof" and "Odyseus," are still great favorites with choral societies, while his first and second violin con-

certos and the "Scottish" fantasy are standard repertory pieces of every violinist of importance. His immortal G minor concerto has attained an unparalleled popularity, which is still increasing. This classic work for violin has only one rival—the Mendelssohn.

Franz Liszt, who was so bitterly antagonized during his lifetime, has gained in popularity as a composer. Leaving aside his works for piano, which are permanent repertory pieces of every virtuoso, his compositions for orchestra have come into great vogue, his symphonic poems in particular.

At the recent great music festival held in Berlin in commemoration of the twenty-fifth anni-



CAMILLE SAINT-SAËNS.

A prime favorite in Germany with his symphonic poems and his concertos for violin, for cello and for piano.

time to do so as long as all that is best in music is loved and admired. In general popularity, in



HUGO KAUN.

Whose works have steadily gained in popularity during the last decade.

versary of the Emperor's ascension to the throne, no less than four of these were performed—"Tasso," "Mazepa," "Orpheus" and "Les Preludes."

The most discussed of all contemporaneous composers, next to Strauss and Reger, is Arnold Schönberg. Some of his works, particularly his "Pierron Lunaire," have led to public scandals. Schönberg has discarded all of the rules of composition hitherto held sacred by the fraternity and the effects of his efforts are so strange and often so hideous that many serious musicians doubt his sanity. Others think that he is merely attempting to attract attention at any cost. A third and very small part of serious minded musicians, on the other hand, see in him the new musical Messiah. As his compositions cannot be measured by the traditional standards, it is exceedingly difficult to judge of their merits. Schönberg does not attempt to compose in the traditional sense; he strives to depict in tones certain psychological and philosophical moments.

(To be continued.)

"Dawson's" Letter Regarding Kubelik.

Word regarding Jan Kubelik and his travels previous to his coming to the United States for his joint concert tour with Madame Melba has come from no less a personage than "Dawson," the violinist's Cingalese servant. Writing to Howard E. Potter, who will represent Loudon Charlton on the Melba-Kubelik's tour, "Dawson" gives a lurid account of Kubelik's series of successes in South America, where the violinist has been for six weeks. He explains that Kubelik went there under a guarantee of \$100,000 for thirty appearances, scoring, to quote the fluent Cingalese, "a triumph which makes even that registered on the American tour three years ago insignificant by contrast."

"Dawson" was a personage of considerable importance when Kubelik was last heard in America. He has been with the violinist for a number of years and has become almost indispensable to the artist's comfort. It is his duty to protect the famous violins, particularly the "Emperor," which Kubelik uses on tour. "Dawson's" right name is Surandranatti and he rejoices in the title of "Rajah of Colombo." With his turban and striking uniforms, he never fails to attract attention.

"Dawson's" letter to Mr. Potter was written from Buenos Aires on July 30. On August 21 the party left for Brazil to remain until September 10, when the sailing from Rio Janeiro is scheduled. Kubelik is due to arrive in New York on September 27 on the steamship Verdi. His first appearance will be on October 5 in Chicago at Orchestra Hall.

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Studio Hall, 64 East Thirty-fourth street, New York, offers unusual attractions for studios and for chamber recitals, both on account of its locality and general arrangement.

The artistic foyer entrance, the massive staircase, polished floors, oldtime woodwork, etc., add to the general suitable studio equipment.

Artists from out of town or those from the upper part of the city may sub-rent studios here as occasion demands.

Frieda Hempel in Badgastein.

Frieda Hempel, the distinguished prima donna, is at present in Badgastein, the famous Austrian summer resort. She has been spending most of her summer in Florence, Italy, chiefly for the purpose of perfecting her



FRIEDA HEMPEL AND PROFESSOR L. RASI IN FLORENCE.

self in the Italian language. The accompanying picture shows Frieda Hempel with Prof. L. Rasi, noted as a teacher of the Italian language. Miss Hempel has been working on her roles in the Italian language in anticipation of her coming second season at the Metropolitan Opera House, New York.

A Good Strad Story.

En route from Poland to Hungary, Helen Ware entered the dining car with her accompanist who was carrying her precious Strad under his arm. The necessity for this precaution was strongly impressed upon violinists by the frequent losses of valuable instruments while traveling. The dining car conductor refused admission on account of baggage, as he termed the violin case. No amount of explanation or reasoning could induce its strict official to cut an inch off the red tape.

Taking the violin case from her accompanist, Miss Ware left the dining car for her compartment only to return a few moments later with the violin case carefully wrapped in a shawl with a piece of veiling thrown over one end, and fondly embracing it in her arms.

The zealous official met her at the door looking quite perplexed. Miss Ware entered, saying: "Now then—this is my baby—any objections?"

Amidst shouts of laughter of the dining car passengers the conductor humbly offered her a seat.

Among the operas given recently in Moscow were "Miada" by Korsakoff, "Otello," "Don Juan" and "Thais."

Well known and highly successful exponent of Leschetizky's principle combined with many original and unique features of a long experience. During last season five of Mr. Heinze's pupils made their debut with the Philharmonic Orchestra in Berlin. Further inquiries invited

New Ideas in Guilmant Organ Course.

Dr. William C. Carl, director of the Guilmant Organ School, New York, will return from Paris, September 24, and incorporate in the course of the school several important ideas secured abroad this summer. Dr. Carl met and was entertained by some of the most noted artists in Europe and has been in constant search for points that will benefit the profession in this country. Particular emphasis will be laid upon service playing, choir training, conducting, training of boys' voices and mixed choirs, accompanying the oratorios, arrangement of musical services and drawing up of organ specifications for the moderate sized church.

In addition, the study of all schools of organ music will be taken up as heretofore. The works of Buxtehude, Couperin, Martini, de Grigny, Clerambault, Frescobaldi, Krebs, Roberday and Titelouze will receive careful attention. Historical recitals will be arranged in order to acquaint the students with the literature of different countries and periods written for the instrument. Every Monday evening during the year a recital is given in the historic "Old First" Presbyterian Church, New York, by a member of the school or by one of the alumni. The recitals will be continued during the winter and, as usual, are attracting wide attention. During Dr. Carl's absence in Europe, Harold Vincent Milligan, a post graduate of the school and organist of Plymouth Church, Brooklyn, N. Y., has played the Monday evening recitals, as well as the Sunday services, and Henry Seymour Schweitzer, also a post graduate and for several years a member of the faculty, has acted in the capacity of secretary during the summer months. The application list for the coming season is the largest in the history of the school.

Some of the most prominent pupils holding positions in Greater New York are: Frederick Wscheleider, Collegiate New York are: Frederick Wscheleider, Collegiate Church of St. Nicholas, New York; G. Waring Stebbins, Emmanuel Baptist Church, Brooklyn; Harold Vincent Milligan, Plymouth Church, Brooklyn; G. T. Scott Godfrey Burhman, Adams Memorial Church, New York; Mary Adelaide Liscom, Fourth Presbyterian Church, New York; Harvey Hirt, Clason Avenue Presbyterian Church, Brooklyn; Mary Hendrix Gillies, assistant organist, Grace Church, New York, and Jessie Craig Adam, assistant organist, Church of the Ascension, New York.

The Guilmant Organ School was organized fifteen years ago, with headquarters at the "Old First" Church, New York, with Dr. William C. Carl as director, Alexandre Guilmant as president, and Jules Massenet, Theodore Dubois, Sir Frederick Bridge, John E. West, Dr. J. Austin Pearce, T. Yorke Trotter, Edmund H. Turpin, Joseph Callaerts, Eugene Gigout and Gerrit Smith as vice-presidents, and Rev. Dr. Howard Duffield as chaplain. This school has always been distinguished for the excellence of its method and its faculty; it is a school, primarily and distinctively, for the training of organists and for the advancement of church music in America.

Notwithstanding the claims of a new school, lately organized with ostensibly the same object in view, it can be stated that the Guilmant Organ School is the first, and, until recently, the only organ school in America. Under the able direction of Dr. Carl this school has won increased popularity year by year and its many graduates are holding organ positions in prominent churches, while the demand for tuition is so great that each year's class is completed months before the term opens. This school has proved that capable organists can be trained in this country, that the demand for them is being supplied to a large extent through this channel, and that the work done at and out of this school, as well as the weekly recitals at the church, shows conclusively that the course of church music has been signally advanced and enhanced through the efforts of the school, its pupils and director.

Upon his return from Europe Dr. Carl will at once resume his labors at the school and as organist and choir director of the "Old First" Church. He will also be busy with recital work, for which he has booked a number of important engagements.

Theodore Van Yorx's Announcement.

A formal announcement has been issued by Theodore van Yorx, the well known New York vocal teacher, to the effect that Mr. Van Yorx will open his vocal studios, at 21 West Thirty-eighth street, New York, for the season, on September 15. The studio telephone number is 3701 Greeley.

G. Dexter Richardson's Announcement.

G. Dexter Richardson reports that he has been obliged to enlarge his offices in the Arbuckle Building, Brooklyn, and add to his office force so as to handle the increase in his business this year. Mr. Richardson will present the following well known artists this season:

Lillian Blauvelt, prima donna soprano, heads the list and will start her season at the Maine Music Festival. Later Madame Blauvelt will be heard in recital in most of the larger cities. Mr. Richardson is at present negotiating with L. E. Behymer, of Los Angeles, for a Blauvelt spring tour of the Pacific Coast.

Carrie Bridewell, contralto, will be heard in New York, Boston and Chicago recitals and has been engaged by many prominent clubs and societies.

Maude Klotz, the gifted young soprano, will have the busiest season thus far in her career for, with the exception of a very few dates, she has been booked solid from October 22 to December 4, when she sings in Buffalo with the Guido Chorus. On December 6 she will be heard in Cleveland, Ohio; on December 7, in Akron, Ohio, and her Chicago recital will be given on December 10, under the direction of the Brigg Musical Bureau, which has also engaged her for an appearance in Springfield, Ill., on December 12, and as soloist with the Indianapolis Symphony Orchestra on December 16. A recital at Greencastle, Ind., for December 15 is now under negotiation. Other Western cities in which Miss Klotz will appear this season are Milwaukee, Detroit and Des Moines, Ia. She will return East about February 1 to give recitals in New York, Boston and Philadelphia and to fill many important Eastern engagements now booked for her.

John Finnegan, the young Irish tenor, will start his season at the Maine Festivals and will be heard in Boston, Lowell, Worcester, Hartford and New York, before leaving for a tour of several weeks in the South. Western audiences will hear Mr. Finnegan in the spring when he will appear in a Chicago recital, and Mr. Richardson is now negotiating for Mr. Finnegan with a prominent Western orchestra in connection with its spring tour.

Ethel Leginska, the little pianist who delighted audiences here last season, is now under Mr. Richardson's management and has been booked for a number of important dates.

Max Salzinger, the Austrian baritone, will sing at the Maine Festivals and will then leave for Montreal, where Mr. Richardson has booked him to sing leading roles with the National Opera Company of Canada. Mr. Salzinger has been engaged for the entire season of twenty-four weeks of opera, but by special arrangement he is able to fill a limited number of concert dates, some of which are now booked.

Florence Stockwell-Strange, mezzo contralto of Buffalo, will open her season with a recital in Aeolian Hall, New York, and later will give recitals in Trenton, Philadelphia, Harrisburg and Pittsburgh. Madame Strange has also been booked with prominent oratorio societies in the contralto roles of "The Messiah," "Elijah" and Verdi's Requiem.

A new contralto under the Richardson management is Eleanor Patterson, an artist who has made a fine Western reputation in concert and oratorio.

Ilse Veda Duttinger, the young Russian violinist, will not be heard in this country this season, but will make an extensive tour here in 1915 under Mr. Richardson's direction.

Dorothy Hoyle, English violinist, will be heard in a New York recital in November and Mr. Richardson is now booking a tour of recitals for her that will include Boston, Lowell, Worcester, Springfield, Hartford, Albany, Utica, Syracuse, Rochester, Buffalo, Pittsburgh and Philadelphia.

An important feature of the Richardson list this year is the Kriens String Quartet, which has Christiaan Kriens, the noted Dutch composer violinist, and Leo Schultz, cellist, in its personnel. This organization will be heard in many concerts during the season, and Mr. Kriens himself will be available for solo engagements.

Jacques Kasner, the young violinist who has made a splendid impression in recent appearances, has also been added to the Richardson forces.

Accompanists for the season will be Edward Rechlin and Walter Kiesewetter.

Mr. Richardson is enthusiastic over the prospects and work of some of his younger artists, Max Salzinger, Maude Klotz, John Finnegan and Dorothy Hoyle. "Here are four artists," he says, "who have the merit that a manager is most happy to handle, for every time either one appears it means more business. They advertise themselves with their work. Mr. Salzinger arrived in this country unheralded, despite a good European reputation, but when I took him under management and had him sing for some of the conductors his voice did the rest, and since his engagement in Canada his future in this country is assured."

"Miss Klotz has been singing professionally only two seasons, but her beautiful voice, sound musicianship and

charming personality have won her a place in the front rank of American sopranos.

"John Finnegan, in my opinion, and in that of several conductors, has one of the best tenor voices in this country. He always makes good and fully deserves the many engagements booked for him. William R. Chapman had fully booked the Maine Festival when I had Finnegan sing for him, but he immediately added him.

"Miss Leginska is unquestionably one of the best young pianists in this country and I feel certain that another



G. DEXTER RICHARDSON.

season will see her one of our most popular young artists. She has been rightly called a little whirlwind of the piano and those who have heard her play will appreciate the appropriateness of the title."

Teachers Enjoying Holiday.

The accompanying snapshot shows Alice Hutchins Baker, Carl Stelzel and Franklin Cannon (on the left) at Lake Chautauqua, where they are spending a holiday after a successful summer spent as associate teachers in the Cannon School of Artistic Piano Playing at Jamestown-on-Chautauqua.

The enrollment included pupils from several States in the Union, many of whom took advantage of the course for teachers, which covered comprehensively the correct presentation of the groundwork of the Leschetizky



TRIO OF MUSICIANS AT LAKE CHAUTAUQUA.

method and its application in the study of repertory, supplemented by Mr. Cannon's special preparatory course.

At the last interpretation class Clarence Velie and Richard Barrett, both pupils of marked talent, were heard in several interesting numbers from the modern French school.

Miss Baker and Mr. Cannon return to New York on October 1 to open their classes in Carnegie Hall, and Mr. Stelzel will resume his work in the Musical Arts Building, St. Louis, September 10.

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David Bispham's Repertory.

The repertory used by David Bispham is always of wide variety, and therefore it is no wonder that the series of songs heard by the people of Australia during the tour from which Mr. Bispham has just returned proved to be so exceptionally impressive.

Since leaving New York, the middle of last April, the noted baritone has made about forty appearances, mostly in his own song recitals, in which he was accompanied at the piano by his satisfactory companion of the past three years, Harry M. Gilbert. But Mr. Bispham appeared also in various orchestral concerts in Australia and with several male choral associations.

The custom in Australian cities for a visiting artist to give several concerts in one community before appearing before another is one which Mr. Bispham believes might well be emulated by artists in America. For instance, he gave four recitals in Sydney—soon after his arrival—in the course of two weeks, this being followed by three more extras, so great was their success. The same thing happened in Melbourne, where Mr. Bispham's season of four concerts was lengthened to six, with return engagements in each of these cities, consisting of six more concerts. In this way an artist can become more readily acquainted with his audiences, and they with him, but such a course necessitates a large repertory, and perhaps no one before the public today has at his tongue's end a greater number of songs, classical and modern, than has our own American David Bispham.

During his whole tour the distinguished baritone was treated with marked distinction by both press and public, and it is altogether likely that he may return to Australia for a few months next summer.

There follows herewith the list of compositions, classical, traditional and modern, sung by Mr. Bispham on his Australian tour. One hundred and twelve numbers is indeed no mean accomplishment:

CLASSICAL SONGS.

The Frost Scene (King Arthur).....	Purcell
I Attempt from Love's Sickness to Fly.....	Purcell
Hear Me, Ye Winds and Waves (Scipio).....	Handel
O, Ruddier than the Cherry (Acis and Galatea).....	Handel
Thus Saith the Lord (Messiah).....	Handel
Where'er You Walk (Sememe).....	Handel
The Impatient Husbandman (The Seasons).....	Haydn
Deh vieni (Don Giovanni).....	Mozart
Non piu andrai (Marriage of Figaro).....	Mozart
Qui s'egno (Magic Flute).....	Mozart
When Two that Love Are Parted.....	Secchi
Adelaide.....	Beethoven
Faithful Johnnie.....	Beethoven
Creation's Hymn.....	Beethoven
The Pretty Creature.....	Storace
The Erl King.....	Schubert
Hark! Hark! The Lark!.....	Schubert
Who Is Sylvia?.....	Schubert
The Wanderer.....	Schubert
Ich grüße nicht.....	Schumann
Somebody.....	Schumann
Nobody.....	Schumann
When Thro' the Piazzetta.....	Schumann
Row Gently Here.....	Schumann
The Two Grenadiers.....	Schumann
The Clown's Song.....	Schumann
Archibald Douglas.....	Loewe
How Deep the Slumber.....	Loewe
Tom, the Rhymers.....	Loewe
The Wedding Song.....	Loewe
Edward.....	Loewe
I'm a Roamer (Son and Stranger).....	Mendelssohn
It Is Enough (Elijah).....	Mendelssohn
Lord God of Abraham (Elijah).....	Mendelssohn
Sapphische Ode.....	Brahms
Four Serious Songs.....	Brahms
The Monk.....	Meyerbeer
The Monotone.....	Cornelius
Aberlich's Curse (Rheingold).....	Wagner
Beckmesser's Curse (Meistersinger).....	Wagner
Fogner's Address (Meistersinger).....	Wagner
Sachs' Monologue (Meistersinger).....	Wagner
Evening Star (Tannhäuser).....	Wagner
Wotan's Farewell (Walkyrie).....	Wagner
Infelice (Eruani).....	Verdi
When I Was Page (Falstaff).....	Verdi

MODERN SONGS.

Dio possente (Faust).....	Gounod
Ring Out Wild Bells.....	Gounod
Maid of Athens.....	Gounod
Toreador's Song (Carmen).....	Bizet
Woo Thou Thy Snowflake (Ivanhoe).....	Sullivan
Prologue (Pagliacci).....	Leoncavallo
To Anthea.....	Hutton
The Sands of Dee.....	Fred'k Clay
She Wandered Down the Mountain Side.....	Fred'k Clay
The Acre.....	Rubinstein
Punchinello.....	Mollov
Zueignung.....	Richard Strauss
Songs My Mother Taught Me.....	Dvorák
L'heure exquise.....	Hahn
Death.....	W. H. Thorley
Lady Moon.....	Arthur Bruns
Who Knows?.....	Max Heinrich
Ode to Music.....	Herbert Bedford
Auf Wiederschein.....	Max Bendix
The Boat Song.....	Harriet Ware
The Pauper's Drive.....	Sidney Homer
The Song of the Shirt.....	Sidney Homer
To Russia.....	Sidney Homer
Calm Be Thy Sleep.....	Louis Elbel
Danny Deever.....	Walter Damrosch
An Exhortation.....	Will M. Cook

Killiekrankie	H. H. Wetzel
I Am Thy Harp.....	R. Huntington Woodman
Irish Names	Hilton Turvey
Little Billee	Graham Peel
Bid Me to Live.....	Harry M. Gilbert
The Land o' the Leal.....	Arthur Foote
The Last Word	Marion Bauer
Sea Dirge	Frederick Ayers
Song of the Flint (The Cave Man).....	William J. McCoy
Prelude to The Atonement of Pan.....	Henry Hadley
Pirate Song	H. F. Gilbert
I Give My Heart to a Woman.....	Fritz B. Hart
Madame Life	Fritz B. Hart
The Shepherd	Fritz B. Hart
Drinking Time	Fritz B. Hart

TRADITIONAL SONGS.

All Through the Night.....
Annie Laurie.....
Believe Me if All Those Endearing Young Charms.....
The Bailiff's Daughter.....
Down Among the Dead Men.....
Drink to Me Only with Thine Eyes.....
Kelly's Cat.....
The Leather Bottel.....
Loch Lomond.....
My Love Nell.....
Oft in the Stilly Night.....
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The Stuttering Lovers.....
The Vicar of Bray.....
Where Be Goin' to?.....
Young Richard.....

A total of one hundred and seven songs, and excerpts from oratorios, operas and music dramas, old and new.

Besides these Mr. Bispham has sung the baritone solo parts with male chorus and orchestra in Hofmann's "On

Federation Educational Department.

Columbus, Ohio, August 29, 1913.

The Educational Department of the National Federation of Music Clubs has announced its committees for the next two years, the names of many prominent musicians and educators being on the list. The chairman of education is Ella May Smith, of Columbus, Ohio, and she is also chairman of the Ways and Means Committee of the National Federation of Music Clubs. The Educational Department of the Federation has three divisions, the chairman and members of these divisions being as follows:

PLAN OF STUDY.

Mrs. F. S. Wardwell, chairman, Stamford, Conn.; Mrs. Arthur D. Bradley, Cleveland, Ohio; Edward Dickinson, Oberlin, Ohio; Mrs. Harry Halton McMahon, Columbus, Ohio; Henry L. Mason, Boston, Mass.; Thomas Whitney Surette, Concord, Mass.

SACRED MUSIC.

George W. Andrews, chairman, Oberlin, Ohio; Mrs. Wilbur Thoburn Mills, Columbus, Ohio; G. Edward Stubbs, West Chatham, Mass.

SCHOLARSHIP FUND.

Arthur Foote, chairman, Brookline, Mass.; Mrs. Henry C. Pissung, Columbus, Ohio; Clifford Lott, Los Angeles, Cal.; Mrs. Odilia Prentiss Hughes, Cleveland, Ohio; A. E. Winship, Boston, Mass.

The work of the Plan of Study Department is to furnish, upon application, a plan of music study, suitable to the club making inquiry, also to furnish programs for various schools of composition. Mrs. Wardwell, chairman of this division, has had this work in charge since its beginning, having already published a series of study books, and has others in process of preparation which will aid any club or person to become familiar with the chief events in music history. It will be the business of the committee to look deeply into this Plan of Study and its related subjects, to see if changes are needed, additions or subtractions, in order to fit all conditions existing in music club work.

The Sacred Music Committee is expected to assist in formulating plans for the improvement of church service music and commit its endeavors to encouraging composers to shape their compositions in ecclesiastical form and to discourage the use of the semi-popular operatic and ballad form in the service of the church and sacred music.

The Scholarship Fund Committee will devise ways and means to establish a fund for the purpose of aiding gifted or talented music students in securing an education.

The purposes of these three divisions of the Educational Department of the National Federation of Music Clubs are serious and the members of the committees are people of lofty ideals and practical ideas, who may be trusted successfully to work out their problems.

ELLA MAY SMITH.

Famous Artist for Kansas City.

Kansas City, Mo., is to have a series of morning concerts this coming winter—a distinct social and musical innovation, introduced by Myrtle Irene Mitchell. These concerts will be held in the Francis I room at the Hotel Baltimore and will be patterned after the Bagby "Musical Mornings," which are given at the Waldorf-Astoria, New York, and Mrs. Hawsworth's "Chansons en Crinoline" at the Plaza, New York.

Beginning in November these concerts will be given on Monday mornings at 11 o'clock, one each month for five months. The best Metropolitan talent has already been engaged by Miss Mitchell for these select affairs.

In addition to these morning concerts some of the leading artists of the world are to appear in Convention Hall, Kansas City, Mo., during the winter, also through Miss Mitchell's efforts. Among these are Paderewski, scheduled for February 3; John McCormack, Geraldine Farrar, Fritz Kreisler and Frieda Hempel.

Mr. and Mrs. Francis Rogers Heard From.

Francis Rogers writes Loudon Charlton enthusiastically about his summer vacation abroad which he has devoted to travel with Mrs. Rogers. The baritone met many fellow members of his profession on the other side, and spent some time visiting Mr. and Mrs. Ernest Schelling at Lausanne. Mr. and Mrs. Rogers spent ten days in Munich, where they attended the opera and met many musicians from home, among them, Harold Randolph, Leopold Stokowski and his wife, Olga Samaroff, Madame Charles Cahier, Horatio Parker and Arthur Witting. For a day they were the guests of Mr. and Mrs. Ossip Gabrilowitsch.

Mr. and Mrs. Rogers, after returning to Paris and London, sail for home on the Oceanic September 17.

She Was Musical.

"Is your daughter musical?"

"Well," replied Mr. Cumrox, "she seems so in conversation, but when she sings opinions differ."—Toronto World.

A season of opera has been started at the Casino in Bordeaux with the performance of "Carmen."

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the Norse Seas," and in the ultra-modern cantata, "Uller, the Bowman," by the English composer, Arundel Orchard, now a resident of Sydney, where he is conductor of the male chorus known as the Sydney Liedertafel.

In addition to the above, great interest was shown in Mr. Bispham's Recitations to Music, his offerings being "The Raven," musical setting by Arthur Bergh; "King Robert of Sicily," music by Rosseter Cole, and "Enoch Arden," to the music of Richard Strauss. A grand total of one hundred and twelve pieces; truly a remarkable list!

Walter Anderson's Bookings.

Walter Anderson, the New York manager, has returned from Europe to take up his numerous duties on this side of the Atlantic. Mr. Anderson was quite gratified upon his return to find that many engagements had been booked in his absence. Among them are the following:

Mildred Potter with the Chicago Apollo Club, Toronto Mendelssohn Choir, New York Oratorio Society, Boston Cecilia Society, Milwaukee Arion Society.

Grace Kerns with the Boston Handel and Haydn Society, Minneapolis Apollo Club, Syracuse Fine Arts Club, Lowell Choral Society.

William Padgin with the Boston Handel and Haydn Society for the third time, re-engaged at Halifax, N. S.

Charles N. Granville in his New York recital, October 24; in his Chicago recital in December. Also with the Cleveland Mendelssohn Club and on a long Middle Western tour.

Rebecca Davidson in her New York recital, October 24; Pittsburgh recital, October 14, and on a fall tour, to include Buffalo, Cleveland, Toledo and Detroit.

Marie Kaiser on a tour, to include Pennsylvania, Ohio, Indiana, Kansas and Kentucky.

At Halifax, N. S., Mr. Anderson has booked engagements for Alice Moncrieff, Louise MacMahan and William Padgin.

Albin Antosch, the cellist, is to tour with Marie Kaiser, the soprano, and Madame Weiss, the pianist, in October and November.

Paul Althouse, in addition to his appearances at the Metropolitan Opera House, will be heard frequently, his season being booked almost completely.

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Brodsky, Majestic Grand Opera Co., and others.

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Blaauvelt Now a Dramatic Soprano.

Lillian Blaauvelt, who is well known to the musical public as a singer of rare ability, will be heard frequently this season, but not, however, as a coloratura, but as a dramatic soprano.

This change may be surprising to many who have heard this artist in the past, but, the change has, it is said, brought about astonishing results, for not only has her range been greatly lowered, but her tones have become deeper, rounder, stronger and much more beautiful.

To Alexander Savine, protege of King Alexander of Servia, conductor of the National Opera in Belgrade, one of the conductors of the National Opera Company of Canada, and a teacher of no little reputation, belongs the credit for this change in Madame Blaauvelt's voice. Mr. Savine is at present coaching several prominent artists for their opera and concert work and it may be taken for granted his efforts in this direction are bearing very satisfactory results.

Regarding Madame Blaauvelt, Mr. Savine, when inter-



Photo copyright by Aimé Dupont, New York, N. Y.

LILLIAN BLAUVELT.

viewed by a representative of the MUSICAL COURIER, spoke in flattering terms of this prima donna's remarkable voice.

"Madame Blaauvelt came to me," he said in part, "and asked me to coach her for grand opera. I tried her voice and found it very flexible, very high, and, indeed, very beautiful. It was a coloratura soprano and the way in which she sang the roles of some of the great operas was magnificent. You know she has sung under many great conductors."

Mr. Savine related briefly some of his interesting experiences with opera singers and how so many of them become weary of singing the same roles over and over again.

Mr. Savine began to develop in Madame Blaauvelt the voice of a dramatic soprano. Her low and middle notes now possess a deep, beautiful quality quite astounding. To quote Mr. Savine, "her tones are large and full and her execution and breathing are splendid."

Madame Blaauvelt is preparing for the Maine Festival, October 2-8, at which she is to be one of the soloists. Later on she is booked for an extensive tour of the United States and Canada.

Popular Soder-Hueck Pupils.

George F. Reinherr, tenor, has been proving very popular this summer at Sea Cliff, L. I. In the Nassau County Item the Sea Cliff correspondent speaks of Mr. Reinherr as one of the "popular singers" at a musicale at the Lower Cottage. On another occasion he was "heard at Hotel Pinnacle in a very pleasing program of English and Irish ballads and folk songs. He handled his collection in wonderful style, especially Geheen's 'The Eyes of Irish Blue.'"

Mr. Reinherr was a noted boy soprano at St. James' Church and aside from a beautiful voice is endowed with great musical ability. He is a pupil of Ada Soder-Hueck, the New York vocal teacher.

Walter Wagstaff, baritone, is another Soder-Hueck pupil favorably mentioned by the same paper. Mr. Wagstaff is a New York church soloist.—(Advertisement.)

"Was she what you could call a fine singer?"

"I don't know."

"Didn't you hear her?"

"Yes, but I didn't think to ask Tom the price of the tickets."—Stray Stories.

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LONDON

London, August 23, 1913.

The nineteenth season of the Promenade Concerts in the Queen's Hall now is in full swing. Possibly nowhere else in the world can be found a huge concert hall packed to the doors night after night for ten weeks with audiences drawn solely by the music. To one who is accustomed to popular concerts of this description on the Continent these London "Proms" prove sadly thirsty affairs, as there are no comfortable little tables provided at which the music lover can quench his thirst for floods of melody and beer simultaneously. Those who imagine that cheap and good music cannot be enjoyed in this country may be astonished to find how low are the prices of admission. Americans who flock to Germany because the finest music may be heard there so inexpensively should listen and compare. Subscription tickets to the entire series of sixty concerts can be had for 8 cents each concert approximately. Another advantage offered to subscribers which promoters of such popular concerts might well copy is that all season tickets are transferable. The public interest in the Promenade Concerts shows no signs of waning and it is a safe prophecy that at no distant date the accommodation offered by Queen's Hall, huge as it is, will be found too limited. Even now the Albert Hall would not be uncomfortably large for the crowds that struggle nightly for admission.

The programs of the first week have ranged from Bach to Strauss and Debussy. As usual, Monday was Wagner night and Carrie Tubbs and Hugh Jackson were the soloists. Tuesday was a night of "first appearances." Aimee Kimball sang four "Old English Songs" with orchestra by Eric Coates and Lorne Wallet gave an aria from Halevy's "La Juive." The pianist, Sidney Rosenbloom, supplied a fine rendition of the Grieg A minor concerto and Percy Grainger conducted two of his interesting arrangements of British folk music for orchestra, an "Irish Tune from County Derry" and "Shepherd Hey," an English morris dance tune, the latter played here for the first time. Wednesday the Brahms first symphony was given and the vocalists of the concert were Mary Lockhart and Thorpe Bates. Of the week's concerts Saturday's, Thursday's and Friday's were perhaps the most interesting, for on Saturday, the opening night, which is always a popular program, the orchestra played the conductor's, Sir Henry

Wood's, clever fantasia on Scotch tunes, when the bagpipes were manipulated by a strapping Highlander in kilts; Thursday, because of the first appearance in the Queen's Hall of a female conductor. Dr. Ethel Smythe directed the overture to her opera, "The Wreckers," which was staged some years ago in the Leipic Opera and attained both a popular and artistic success, but was withdrawn by the composer after a few nights rather than permit the making of certain cuts suggested by the management. George Parker, of Westminster Abbey, made his reappearance at the "Proms" in an aria from "I Vespri Siciliani." Although singing with more restraint than was altogether desirable, the beautiful quality of his voice was again evident and justified all the reports which preceded

are a recent symphony by Sir Hubert Parry, the fifth, in B minor, which will be conducted by the composer himself; a new orchestral fantasia entitled "Fireworks" by Stravinsky, whose ballet "Le Sacre du Printemps" was mentioned lately in these columns. Among the novelties for the English public are Max Reger's op. 123, "Concerto in the Olden Style," Mahler's ninth symphony and Alexander Scriabine's third symphony, entitled "The Divine Poem." The overtures to Strauss' "Ariadne" will receive their first concert performance and Arnold Schönberg, of Vienna, will conduct his op. 16, "Five Characteristic Pieces" for orchestra, which had such a mixed reception at the "Proms" in 1912. Delius' "Dance Rhapsody" for orchestra will be played for the first time at these concerts. Among the soloists are Dohnanyi, Guiomar Novaes, Elly Ney, Cortot, Lamond, Adela Verne and Mischa Elman. An interesting episode in the career of the last named artist now is being related which took place at Kamenitz, where Elman was engaged for a recital. Arriving at the railway station he hailed a cab and requested to be driven to the concert hall. "Not a bit of good; every seat in the house has been sold this last fortnight," was the cabby's answer. "That is rather awkward," replied Mischa, "but never mind, drive me there. I will take standing room." Cabby thought this the extremity of enthusiasm for music, but his surprise at the nonchalance shown by his fare at the prospect of having to stand through a long program of fiddle music was merged in his enjoyment of the humor of the situation when he discovered the identity of his passenger on their arrival at the recital hall and the latter's contentment with "standing room only."



MR. AND MRS. YEATMAN GRIFFITH AND SOME OF THEIR CLASS AT THE HAGUE, HOLLAND.
Florence Macbeth is indicated with a cross.

him from Manchester. Only those who have heard his solos in the impressive services of the Abbey, as well as in concert, can appreciate his artistic versatility. The Beethoven violin concerto, excellently played by the concertmaster of the orchestra, Arthur Catterall, distinguished Friday's concert and completed a week full of success. The orchestra and conductor, Sir Henry Wood, are too rarely mentioned for the one reason that they never disappoint their admirers by a departure from their uniformly high standard, while the invaluable efforts of the one with whose name the success of the Promenade Concerts must be forever linked, the manager, Robert Newman, whose work for British music and musicians is beyond all praise, cannot go unmentioned.

Reports have just reached London of an interview in Dresden between Prof. Leopold Auer and H. Ostrovsky, the discoverer of the Ostrovsky System of Hand Development, which will prove interesting to progressive artists and teachers all over the world. As is well known, Professor Auer's interest in what Efrem Zimbalist describes as a "revolution in the teaching of technic," was awakened some years ago by hearing the astounding results accomplished by beginners trained for a few months by Mr. Ostrovsky. Since then Mr. Ostrovsky has perfected an apparatus for training and transforming the hands, which may be safely used by those who cannot come to him personally. This apparatus is now being supplied on hire in Great Britain, and the Stern Conservatory in Berlin is opening a new department in October devoted solely to hand training for pianists, violinists and cellists and is installing a battery of apparatuses. Mr. Ostrovsky is now in Berlin supervising the construction of the machines and will inaugurate the department personally.

Among the new works announced for production in the coming season of symphony concerts in the Queen's Hall

Florence Macbeth's singing master, Yeatman Griffith, is taking a strenuous holiday at The Hague. Sixty lessons a week is what only an American could describe as "taking a rest." His return to London is announced for the middle of September, when real work will be resumed at his new studios at 143 Maida Vale.

One of London's evening papers, the Evening News, has opened its columns to opinions on "The Tannhäuser Look." The discussion was begun by the prevalence of Wagner's compositions on the band programs in the parks and at the holiday resorts. One music "lover" on the Stock Exchange has spoken with no wavering voice or, rather, has written with an unsparring pen and his opinions are so positive as to be worth reprinting. He begins: "As to Wagner, it is amusing, though lamentable, to see how a fashion craze can take root in this age of snobbery and humbug and be worshipped as a fetish. Today the correct thing is to describe anything in the shape of melody as rubbish and to express the mildest enthusiasm for an eccentric manipulation of notes and discordant instruments, which is no more music than the clanging of a row of tin pots strung up to scare birds from fruit trees. Have you ever heard of a composer called Offenbach, who held the field for forty years, during which period his contemporary, Wagner, could never find an audience? I am utterly indifferent to the laughter I shall draw when I describe Offenbach, with his 112 operas and operettas, full of the most delightful melody as by far the greatest musician the world has ever known and Wagner and Richard Strauss as impostors, whose work is worthy of the dustbin."

After this, what remains to be said by any one or even by P. R. Oxy.

Melba-Kubelik Tour.

"Training may make the artist, but Nature gives the voice." This is reported to be one of Madame Melba's sayings, and it is, above all true of herself. When Madame Melba was a child at school, the other children used to say to her, "Nellie, do make that funny noise in your throat." The "funny noise" was the future prima donna's natural trill. She was always ready to oblige them, and it is an odd fact that she possessed in her childhood a gift of whistling, which she used to exercise to the delight of her school fellows.

The tour which Madame Melba is to make with Jan Kubelik will keep both of these artists in America during the entire season. Loudon Charlton reports that he is receiving many more demands for appearances than he can possibly fill. Kubelik is now on his way back to Europe after a sensational success tour of South America. The violinist has appeared before record breaking audiences, and incidentally has, it is reported, increased his bank account by \$100,000—the amount of the guarantee for thirty appearances.

It is not generally known that Kubelik, like Caruso, is a cartoonist of quite unusual talent. As a matter of fact not a few of the young Bohemian's drawings have found their way into print. A poster used on his last American visit was made by himself and aroused much comment as an ingenious piece of designing. It consisted of a number of notes outlining the master with the violin tucked under his chin, and it was done in a sketchy fashion both amusing and effective.

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LOS ANGELES

1110 West Washington Street,
Los Angeles, Cal., August 23, 1913.

Carl Faelten, of the Facelten Piano-forte School, Boston, Mass., who has been some weeks in the West, spent a week as a Los Angeles visitor, and as joint guest of the Gamut Club and the New England Conservatory Association gave a piano recital Tuesday evening, August 19, at the Gamut Club Auditorium, which was attended by a very large and representative audience. There are many musicians here who at one time or other were connected with the New England Conservatory and many were pupils of Mr. Faelten, and had heard him many times as soloist with the Boston Symphony Orchestra and other large organizations. These were delighted at the opportunity to hear him again and to honor him in any way possible. That he gave great pleasure to those present is putting it mildly, for he aroused the greatest enthusiasm. Notwithstanding his nearly three score years and ten, he plays with his youthful fire and brilliancy and the added depth of intelligence and comprehension that years bring to so scholarly a mind. A reception followed the excellent program.

■ ■ ■

Jane Catherwood gave a musical tea and reception in honor of Miss Lillian Ward on Wednesday afternoon, August 20, at the new Fowler, where she has taken an apartment for the year. Over a hundred of the leading musicians attended, and expressed much pleasure at the opportunity of hearing the two young musicians who gave the very informal musical program during the afternoon. Miss Ward, a pupil of Mrs. Catherwood, made her debut and created a fine impression with the beauty and simplicity of her voice and diction, displaying a poise and lack of self consciousness very rare in so young a singer. Miss Ward leaves next month for a year's travel and study abroad. She and her teacher were the recipients of many kindly compliments. On this same occasion Mrs. Catherwood gave her musical friends a chance to hear the gifted young cellist, Alfred Wallenstein. Miss Kassa Bailey, of Santa Ana, a gifted pupil of Herr Becker, gave much satisfaction in the playing of Miss Ward's accompaniments. Henry Schoenfeld accompanied the boy cellist, who among other things played a gavotte by Mr. Schoenfeld. Mrs. Catherwood will be at home to the musicians and the public the last Monday evening of each month, when all her friends and the friends of the MUSICAL COURIER, whose correspondent she is, will be made welcome.

■ ■ ■

Dr. and Mrs. W. E. Mabee were at home informally to a number of musical friends Sunday, August 17, in honor of Miss Frankie Nast, who recently came from Denver to take charge of the violin department of the Egan School. A much enjoyed program was given by Mrs. Mabee (whose soprano voice is among the most enjoyed here), Miss Nast, Vernon Spencer, pianist, and Gertrude Ross, accompanist.

■ ■ ■

Henry Schoenfeld has been chosen conductor of the Woman's Orchestra, one of the oldest and most unique organizations in the city, and said to be the largest exclusive women's orchestra in the world. They are to be congratulated in securing Mr. Schoenfeld, who is one of the recognized orchestral leaders in this country.

■ ■ ■

Eva Thielen Mansfield has been coaching with Riccardo Lucchesi the past season and is planning a concert tour of the East this fall. Mrs. Mansfield was well and favorably known as a concert singer in the Middle West and is the possessor of a beautiful lyric voice. Maestro Lucchesi may assist Mrs. Mansfield in a few concerts during his sojourn in the East.

■ ■ ■

This season Los Angeles will have her operatic endeavors represented by four companies. First comes the Tivoli Light Opera Company, of San Francisco, in a season of four weeks beginning October 13, followed November 24 by the Italian Grand Opera Company. The week of February 16 will bring the new Canadian Grand Opera Company from Montreal. And the crowning event will be the coming of the Chicago Grand Opera Company with such artists as Titta Ruffo, Mary Garden, Florence Macbeth, Bonci, Muratore, and a host of others under Campanini. They will be here two weeks and Impresario L. E. Behymer announces a list of new operas to add to the interest. Among these will be "Manon" and "Don Quixote" (Massenet), Fevrier's "Monna Vanna," Leoncavallo's "Zingari," Franchetti's "Cristoforo Colombo" and Kneitl's "Le Ranz des Vaches." Also Gnechi's "Cassandra," Puccini's "Girl of the Golden West," Giordano's "Fedora" and others.

JANE CATHERWOOD.

Carl Jörn, of the Metropolitan Opera House, has been giving concerts in Buenos Aires.

Press Praises Henri Scott.

Henri Scott, the Chicago Grand Opera Company's noted basso, has received numerous criticisms of praise from the press during the past year. Appended are some recent encomiums on this artist's singing:

Mr. Scott took the singing honors of the concert's first half with his able interpretation of Pogner's address from "Die Meistersinger." Style, enunciation, and a smooth, capable tone were its characteristics; and if Mr. Scott had not given so many proofs of his all around competence one would say he is essentially an exponent of German opera.—Chicago Inter Ocean.

Mr. Scott showed himself thoroughly at home on the concert stage, delivering his aria in excellent style, and filling in the quartet with a solid bass.—Chicago Evening Post.

Mr. Scott delivered Pogner's address from "Die Meistersinger" with well rounded tone and with uncommonly distinct enunciation.—Chicago Record-Herald.

His diction is something altogether out of the ordinary and he appeared to take delight in springing easily from English to French, probably because he knew he did it so well. His voice was in fine shape and he fitted right into the part.—Chicago Evening Post.

Henri Scott, smooth shaven and magnificent in physique, came before his hearers and sang "Le Tambour Major." The song made a hit, and after three recalls Mr. Scott obliged with an encore.—Richmond Virginian.

Mr. Scott, a heavy, resonant bass, gave "Le Tambour Major" from "Le Caid," exhibiting the same flexibility and breath control that enabled him to sing so successfully "With Joy the Impatient Husbandman," from the "Seasons." He sang for encore the familiar aria from Mozart's "Magic Flute" in which he ran down to low E below the bass clef in a clear, resonant tone.—Richmond Times-Dispatch.

Henri Scott sang Mephistopheles in a deep, rich bass voice and was easily the stellar attraction. His encores were given in French.—Pittsburgh Post.

Henri Scott, chief basso of the Chicago Grand Opera Company, has a powerful voice, very even and warm throughout its entire range. Mr. Scott shows his lack of experience as a concert stage interpreter, and has many of the mannerisms of the singing actor, but the luscious quality of his voice made all his numbers a delight to the ear.—Toronto Mail and Empire.

Of the two singers Mr. Scott was the most finished and his singing was delightful.—Eric Herald.

One of the pleasant surprises of the evening (Ann Arbor Festival—Verdi's Requiem) was the glorious bass voice of Henri Scott. Although a newcomer here, his fine stage presence, his magnetic personality, and his superb technic made him an instant favorite with musicians and laymen alike.—Toledo Blade.

Mr. Scott sang with deep appreciation, revealing a fine command of expression and exhibiting a resonant voice of splendid quality.—Ann Arbor Daily Times-News.

Mr. Scott sang the Catalogue Aria from "Don Giovanni," by Mozart, with such smoothness of tone and perfect voice control as charmed beyond measure. For the undeniable call for an encore he came back with another song by Mozart, "In diesen Hällen Hallen," a larghetto from "The Magic Flute." Here he proved completely his power as a basso, his lower tones coming through as clear and perfect and with as little effort as did the upper notes of his aria.—Omaha Bee.

Of splendid range and power was the voice of Mr. Scott, which was especially pleasing in the higher tones, though the low ones were good. He displayed not a little dramatic quality as he sang the beautiful aria, "I Fain Would Hide," from "Euryanthe," by Weber.—Des Moines Register and Leader.

Mr. Scott's splendid, resonant voice of noble range sang the role of Adam and disclosed his ability as an artist. He sang with the authority and poise of the well-schooled musician.—Buffalo Courier.

Mr. Scott, who is an artist of fine attainments, with a voice of splendid quality, sang with fine feeling for the text and dignity of style.—Buffalo Express.

Henri Scott is the possessor of a rich bass voice of much volume and pleasing quality. He sings with fine enunciation and his voice is even in all the registers.—Buffalo Commercial.

Mr. Scott, bass, sang the solo parts, revealing a voice of great sweetness, which he controlled with intelligence.—Buffalo Evening Times.

Mr. Scott displayed a voice of mellowness and warmth and power to color it in accordance with his lines.—Buffalo Express.

Henri Scott sang the "Evening Star" aria from "Tannhäuser" as if the night were very cold and clear indeed. His fine intonation, his rich, full voice without a chink in it for white tones to gleam through, compensated in large part for his lack of sentiment.—Cleveland Leader. (Advertisement.)

Walter Anderson to Manage Irma Seydel.

While abroad this summer Walter Anderson, the New York impresario, made arrangements to manage Irma Seydel, the brilliant young violinist who appeared with many of the symphony orchestras in America last season and who is now making a successful tour through Europe and appearing with leading orchestras there. Another European tour is being arranged for the season of 1914-1915, and this acquisition to the Anderson Musical Bureau is another step in the steady progress of this well known management.

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Von Klenner Closes Successful Summer Season.

The closing concert of Mme. Evans von Klenner's popular Summer School of Song at Lake Chautauqua, N. Y., was held Wednesday evening, August 27, in the Barn's Hall at Point Chautauqua. A large and enthusiastic audience from surrounding resorts was in attendance and the varied program, rendered with exceptional excellence, proved a fitting finale to the resort's musical season.

Each number on the program was selected with special care, attention being given to the individual capabilities of each performer, with the result that Madame von Klenner's adaptation of the Viardot-Garcia method of voice building might be fully demonstrated. Harriet Ware's exquisite "Hindu Slumber Song," Tosti's "Napoli," and Gelli's "Lu Farfalla" were included among the more popular numbers of the evening, as were also compositions by Mozart, Liszt, Dudley Buck and Carrie Jacobs Bond.

The selected readings by Elizabeth Hawk, of St. Louis, and the piano numbers by Paul Stalls, of Tennessee, were also particularly entertaining.

Madame von Klenner's selected pupils for this season's work constitute an exceptionally representative class for advanced voice culture, each member of which promises much to the music-loving world. Among her coloratura soprano voices this season are to be noted Vida Eccles Davis, of Ogden, Utah; Elmina Bindley Roulfs, of Pittsburgh; Harriet A. Clark, of New York; Regna Ahlstrom, of Jamestown, and Mary Lou Galloway, of South Carolina. Also among her pupils are Helene S. Wade, dramatic soprano, of Florida; Edna Bunker Brewer, contralto, of Rochester, N. Y., and Vivian Eccles, contralto, of Utah. Conrad Murphree, of Georgia, and Lee H. Barnes, of Pennsylvania, the only baritone and tenor voices on the program, are professionals from Valdosta, Ga., and Oil City, and illustrated the method especially well.

An entirely new department next season in connection with her Summer School of Song will be Madame von Klenner's erection of a hall of sufficient capacity and stage accommodations such as to provide a suitable place in which to rehearse grand and comic operas, plays and other dramatic and musical productions in connection with her various classes. The building will be located on the Von Klenner property at Point Chautauqua and will be a pretentious addition to the resort's attractions.

Madame von Klenner's winter season opens September 20 at her studio, 952 Eighth avenue, New York, and the large number of applications received already promises a completely filled list of pupils from all sections of the country.

Following is the program mentioned above:

Quartet, In This Hour of Softened Splendor,	Pinsuti
Miss Wade, L. H. Barnes, Mrs. Karl Brewer and	
Conrad Murphree.	
Soprano solos—	
Aria, Figaro Mozart	
I Love and the World Is Mine Clayton Johns	
Rockin' in de Win' Neidlinger	
Mary Lou Galloway (South Carolina).	
Duet, Napoli Tosti	
Vida E. Davis (Salt Lake City) and Helene S. Wade.	
Baritone solos—	
Invictus Bruno Huhn	
Hear Me Ye Winds and Waves Handel	
Border Ballad F. H. Cowen	
Conrad Murphree (Georgia).	
Soprano solos—	
Song of April C. F. Manney	
Hindu Slumber Song Harriet Ware	
Minuet, Phyllis Hallett Gilberte	
Elmina Bindley Roulfs.	
Contralto solos—	
Juno Burleigh	
Perfect Day Carrie Jacobs Bond	
Vivian Eccles (Salt Lake City). Selected	
Recitation Elizabeth Hawk (St. Louis).	
Soprano solo, Loreley Liszt	
Helene S. Wade (Florida).	
Soprano solo, Lu Farfalla E. Gelli	
Harriet A. Clark (Louisiana).	
Piano solo, Caprice Espagnole Moszkowski	
Paul Stalls (Memphis, Tenn.).	

Contralto solos:	
Allah Chadwick	
New Year's Song Mallison	
Spring Hildech	
Haunt of the Witches Cassard	
Edna Bunker Brewer (Rochester, N. Y.).	

Tenor solos:	
Oh, for a Day of Spring Leo Stern	
Creole Song Dudley Buck	
Lee H. Barnes (Oil City).	

Soprano solos:	
Russian Song Bruno Oagar Klein	
Aria, Trovatore Verdi	
Regna Ahlstrom (Jamestown).	
Duet, Oh, for Thy Wings, Sweet Dove Watson	
Edna B. Brewer and Helene S. Wade.	
Quartet, Song of the Triton Mallory	

A Successful Alabama Singer.

Carolyn Lum-Cole, of Birmingham, Ala., was recenty one of the soloists at the Gadsden music festival and received quite an ovation.

The press of that city was very complimentary over her singing. The Gadsden Times-News said:

Special interest centered in the appearance of Carolyn Lum-Cole, soprano, who completely charmed the entire house. Her numbers

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SUMMER OPERA CLASS, VON KLENNER STUDIOS, POINT CHAUTAUQUA.

were rendered in finished style and she sang with perfect ease and confidence. Her voice is characterized by such purity and sweet ness that one instantly realized the high order of her musical attainments. The aria from "Traviata" was exceptionally well rendered, but the "Ave Maria," by Gounod, was faultless.

The Gadsden Times said:

Carolyn Cole, of Birmingham, in her rendition of "Ave Maria" captivated the audience. She has a beautiful rich voice and her singing is artistic and cultured and her manner is charming.

Mrs. Lum-Cole, who consulted with Baernstein-Regneas, the New York voice specialist, during her visit in New York two years ago, is planning to work with this master during the season 1913-14 and to prepare herself for an operatic career. Mr. Cole has a bass voice of unusual merit and also hopes to place himself under the guidance of Baernstein-Regneas.—(Advertisement.)

"I want you to write me a musical comedy.
"Very well."

"But it must have no naval officer in it."
"What's the use of being foolish? You can't have a musical comedy without a naval officer."—Kansas City Journal.

CARL FLESCH'S AMERICAN TOUR.

The great Hungarian violinist, Carl Flesch, who is to make his first visit to America this season, during January, February and March, was born in Moson, Hungary, in 1873. He received his early musical training, which was only incidental to his high school course, in Vienna, graduating from the Vienna Conservatory at the age of fifteen. Following this, he studied with Sauzay in Paris and later with Marsick, to whose school Flesch may be said to belong. In 1894, he won the first prize at the Paris Conservatory and began to concertize immediately after.

His debut was made in Vienna with enormous success, followed by sensationally successful concerts in Berlin.

Since that time Flesch has spent five years in Roumania as professor at the Royal Conservatory of Bukarest and as leader of the Queen's String Orchestra, also several years in Amsterdam as professor at the Conservatory in that city, with intervals of concertizing.

It was in Amsterdam that Flesch played a series of programs covering the entire violin literature, which he fulfilled in five concerts with such phenomenal success that he was immediately placed in the very front rank of great violinists. His masterful rendition of two of the greatest of violin concertos, those of Beethoven and Brahms, also gained for him his reputation.

Throughout the plaudits of the European press runs the same theme—that which places Flesch among the very first violinists of the day.

The following is a schedule of the dates of Flesch's appearances made through his managers, Haensel & Jones, of New York: Monday, January 5—Milwaukee, Wis.; soloist with the Theodore Thomas Orchestra of Chicago, Ill. Friday and Saturday, January 9 and 10—Chicago, Ill.; soloist with the Theodore Thomas Orchestra. Thursday, January 13—St. Paul, Minn.; soloist with St. Paul Symphony Orchestra. Wednesday, January 14—Des Moines, Ia.; recital at Drake University.

Friday, January 16—Cedar Falls, Ia.; recital before Iowa State Teachers' College Lecture Association.

Sunday, January 18—Chicago, Ill.; recital.

Thursday and Friday, January 22 and 23—New York City; soloist with New York Philharmonic Orchestra.

Thursday, February 5—New York City; recital, Carnegie Hall.

Friday, February 13, and Sunday, February 15—New York City; soloist with New York Symphony Orchestra.

Monday, February 16—Rochester, N. Y.; soloist with Rochester Orchestra.

Tuesday, February 17—Cleveland, Ohio; soloist with Theodore Thomas Orchestra.

Wednesday, February 18—Ann Arbor, Mich.; recital at the State University.

Friday and Saturday, February 27 and 28—Cincinnati, Ohio; soloist with Cincinnati Symphony Orchestra.

Friday and Saturday, March 13 and 14—St. Louis, Mo.; soloist with St. Louis Symphony Orchestra.

Tuesday, March 17—Pittsburgh, Pa.; soloist with Cincinnati Symphony Orchestra.

Monday and Tuesday, March 30 and 31—Philadelphia, Pa.; recitals with the Y. M. H. A.

Friday and Saturday, April 3 and 4—Boston, Mass.; soloist with Boston Symphony Orchestra.

Sunday, March 22—New York City; soloist at Metropolitan Opera House concert.

Thursday, March 26—Toronto, Ont., Can.; soloist with Toronto Symphony Orchestra.

Monday and Tuesday, March 30 and 31—Philadelphia, Pa.; recitals with the Y. M. H. A.

Friday and Saturday, April 3 and 4—Boston, Mass.; soloist with Boston Symphony Orchestra.

Marion David Ready for Winter Work.

Marion David, recently with Oscar Seagle and Jean Verd in Paris, is now back at her studio, 836 Carnegie Hall, New York, after a busy summer, and is prepared to resume her regular winter work.

Miss David is well known as a pianist, accompanist and coach in French and English opera and songs. She is available also for general repertory, concert tours, recitals and chamber music.

An opera based on the drama of Sudermann, "Fires of Saint John," with a libretto by a young Italian poet named Cavachioli, is being written by Camussi. It will be given in London and also in Germany in June, 1914.

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The Studio, 147 West 111th Street, New York.

"THE TEN COMMANDMENTS OF PIANO PRACTICE." By Platon Brounoff.

The composer of these daily technical studies for piano says that by playing through these exercises the pianist saves himself three hours of the usual routine work of the piano student. "The Ten Commandments of Piano Exercises" were written with the purpose of doing away with the many hours of unnecessary practice of daily exercises, scales and studies, which is only a matter of old habit, but not a necessity. This book will especially benefit the piano teacher, the pianist who plays in small orchestras, the advanced student, and the artist pianist who have not enough time to practise long hours." Platon Brounoff, who was a pupil of Anton Rubinstein and is a pianist and teacher of great authority, ends his remarks with advising the student to play these exercises daily after having learned them correctly. "It takes only thirty minutes and it will put your hands and fingers in perfect trim and command of the keyboard."

"LOVE WHILE YOU MAY."

A song composed by Platon Brounoff to words by Edmund Yarrow, and for sale at the Brounoff studios, shows the hand of a skillful musician in every measure. The simplicity of the accompaniment, the moderation in the harmonic changes, as well as the suggestion of canonical imitations between the right hand part and the left hand part reveal the artist of experience who does not require unlimited material to build a small tonal edifice.

The voice part lies comfortably within the range of the human voice and is not mere piano or violin music arranged for singing purposes.

J. H. Larway, London.

"SOMEWHERE A VOICE IS CALLING."

A song composed by Arthur F. Tate to words by Eileen Newton, is an excellent example of a typical English ballad. This form of composition, which is particularly suitable for the half amateur, half professional singer who is in his element when entertaining friends in the comparatively small dimensions of the drawing room, does not lend itself readily to sentiment of much profundity or to melodic and harmonic innovations. In fact, the successful ballad is more or less conventional, and often hackneyed.

Arthur F. Tate, though respecting the conventional forms and mannerisms of the English ballad, has nevertheless infused much musical charm and vitality into his setting of Eileen Newton's attractively sentimental lyric. The song is obtainable in New York from T. B. Harms, and Francis, Day & Hunter.

Aborn Engage Prima Ballerina.

Milton and Sargent Aborn, general managers of the Century Opera House, New York, have engaged Albertina Rasch for prima ballerina of the Century Opera.

Singing.

Last night I sang with careless heart
Indifferent who should hear my song,
And mockingly I took the gold
Flung by the drifting throng.

Tonight you crossed the litt'l Square.
A glory filled the bitter street.
I sang for Love, and singing's sake—
And the gold lay at my feet.

—New York Sun.

Lillian Grenville appeared recently at the Messager Festival in Evian.

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Paris, August 26, 1913.

Unexpected and undeserved honors were heaped upon the head of your present Paris correspondent in George E. Shea's very interesting letter which was published in the MUSICAL COURIER for August 13, at the remarks about



TEGERNSEE IN BAVARIA.

"boosting France" and the rarity of great vocal artists in Paris, which appeared in the issue for July 2 and which Mr. Shea naturally attributed to me, were in reality part of my predecessor's (Mr. Patterson's) valedictory, my first letter not appearing until the issue of July 16. At the same time, I am very glad Mr. Shea's letter brought up



ARTHUR ALEXANDER AND MANAGER M. H. HANSON.

the subject, and I will more or less define my position in a few words.

In the first place I have been in Germany for the last five years, which country is not, by any means, the best in which to hear modern French music. I have heard various individual works by the new men and here in Paris as I hear new works I shall comment upon them singly, but until I have had time to get more in touch with the subject, I shall refrain from any general comment on French music. But this opportunity is too good to miss not to say a few words about contemporary music in general. We are in the midst of a period of experiment—perhaps of evolution—and it is impossible to see as yet whether we are being led, or to know what will evolve itself out of the present nebulousness. For I believe that there are not today more than one or two composers of whom anything more than their names will survive fifty years from now.

■ ■ ■

It seems sure that Richard Strauss will live longer than any of his and our contemporaries. Claude Debussy will be remembered, too, I think, as the primary impulse of a distinctly new movement. It is true that there were other men before Debussy, who worked along more or less the same lines, but, be it luck or advertising or what you will, his is the name which will remain inseparably connected with the modern French movement, as that of Curie with the discovery of radium.

■ ■ ■

And now if you call upon me to add the names of some composers whose works will continue to be heard—except perhaps on historical programs—after fifty years have gone by, I will confess to being at a loss, and I doubt

even if the Debussy works will be played or sung much then. Of the Strauss works the songs will certainly survive and a few of the orchestral works; perhaps one of the two operatic works which are really worthy of their composer—"Feuersnot" and "Salomé"—will still have an occasional hearing, but I doubt it. And as for the others—?

■ ■ ■

There is, by the way, nothing easier than prophesying, except being mistaken at it.

■ ■ ■

In a later issue I will touch on this subject of modern music more fully. But now let us return to our muttons.

■ ■ ■

Gabriel Astruc is out with a general announcement of his plans for the coming season at the Théâtre des Champs-Elysées. The principal works of the repertory will be "Eros vainqueur" by Pierre de Bréville; "Le Chant de la Cloche" (Song of the Clock) by Vincent d'Indy; "Khamma," by Claude Debussy; "Le Chevalier à la Rose" ("Rosenkavalier") and "Elektra" by Richard Strauss; "Manon Lescaut" by Puccini; "La Vie brève" (A Short Life), by Manuel de Falla; "Le Secret de Suzanne" by Wolf-Ferrari; "Le Tabouret parlant" by Grétry; "Cain et Abel" by Felix Weingartner. These are all novelties for Paris, except of course Grétry's work, and five of them, unless I am mistaken, will see the light for the first time. I have just remarked in a previous paragraph that there is nothing easier than to make a mistaken prophecy, but, from the financial standpoint at least, it seems as if M. Astruc would be just as well off without at least four of these five new works. From last season's repertory, Fauré's "Penelope," Moussorgsky's "Boris Goudonoff" and "Freischütz" will be revived. The two most successful ballets, "La Péri" of Dukas and "Nocturnes" of Debussy, will also be repeated this season. Further an Italian season is planned, to include "L'Elisir d'Amore," "Don Pasquale," "Lucia," "Barbiere di Seviglia," "Rigoletto," "Traviata," "La Serva Padrona." The big feature of the season will be "Parsifal" which M. Astruc will mount "with the interpreters and the 'mise en scène' of Bayreuth"—which sounds well as an advertising phrase and does not mean anything in particular. The series of symphony concerts will be another feature, as last season, and among the conductors already secured are Weingartner, Dukas, Mengelberg, Emile Cooper, Arbós, and Ingelbrecht. Among the composers who have submitted works in manuscript concerning which no decision has yet been made are Alfred Bruneau and Mazellier. Best wishes to M. Astruc for the success of the season! The plans are quite interesting, at least better than the rather hackneyed list which we may expect from the national theaters.

■ ■ ■

In common with the rest of the world, we shall have enough "Parsifal" next winter. The Opéra expects to do it, probably with Madame Bréval as Kundry, Franz as Parsifal, Renaud as Amfortas and Delmas as Gurnemanz. The Opéra Comique plans for it, too, with Madame Félix

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Litvinne as Kundry and Rousselière as Parsifal. The opera at Monte Carlo will in all probability really do it this season, with Madeleine Arcos as Kundry. Le Journal says that Kundry at Astruc's Theater will probably be sung by "Mlle. Moreno, cantatrice fort réputée à Vienne," whom I suspect in reality to be no other than the excellent Berta Morena of Munich, formerly of the Metropolitan.

The Opéra Comique begins its season on the 1st of September with two works of Massenet, "Thérèse" and "Le Jongleur de Notre Dame." The balance of the repertory for the week is "Les Contes d'Hoffmann," "Carmen," "Le Roi d'Ys," "Les Noces de Jeanette," "Manon" and "Bohème." Among the revivals promised for the season is "La Lepreuse," Lazarri's shuddersome work which was so successful two seasons ago. Other operas will be "Aphrodite," "Le Vaisseau fantôme" ("Fliegende Holländer"), "Francesca da Rimini," "Masseouda," "Celeste Prudhomat" and a work of Tiarko Richepin, "La Marchande d'allumettes" (The Match Seller).

The tentative date for the première of "Jewels of the Madonna" at the Opéra has been fixed for September 7. Jane Valley, a débutante here, will sing the Malliella and M. Campagnola the Gennaro. Vanni Marcoux returns here the first of September for appearances as guest and will be seen in his famous role of Raffaeli in the "Jewels," a fact which will go far to ensure the success of the opera here.

As my Vienna colleague is away from that city just now, I will take the opportunity of stealing a little of his thunder. Notwithstanding that there was not one single genuine comic opera hit there last season, the composers have been just as industrious as ever, and the publishers and theatrical managers are apparently as ready as ever to pin their faith to the Vienna operetta. The first important première of the season will be that of Lehár's new operetta, "The Ideal Wife," at the Theater an der Wien on October 4. Lehár has completed another work, "The Only Child," the date for which is not yet announced. Other operettas promised for the season are "Foolish Therese," music arranged from Johann Strauss; "The Hussar General," by Ziehrer; "Lieutenant Fritz," by Eysler; "The Beautiful Swede," by Winterberg; "Parisian Perfume," by Leo Ascher; "Oliver," by Otto Weber. Where are Fall and Oscar Strauss? Echo answers, "Where?" If you are interested in this at all it is best to cut it out and paste it in your hat, for many of these operettas will never again be heard.

The following letter, in reply to a note of mine asking M. de Reszke to let me know what he has been doing this summer, speaks for itself:

Villa Korrigane,
Deauville, August 24, 1913.
Dear Mr. Onsoon: I am just coming to the end of my stay at Deauville and am leaving shortly for my home in Poland. I have been doing a good deal of work here with pupils, Miss Stevenson, Miss Bragg, Miss Vittore, Cwiklinska and Juta, and the tenor Portes, who have all made very good progress. I have been playing at golf every day and taking a great many excursions by motor and, on the whole, my stay here has done me a lot of good.

With kindest regards,
Yours very sincerely,
JEAN DE REZKE.

Manager M. H. Hanson, after a few days in Belgium and Holland, is here again for a very short stop and will leave Wednesday for Germany. Needless to say he is a very busy man while on this side. As yet we will be content with the bare announcement that Mr. Hanson has made arrangements with two Paris artists for American appearances. Alice Verlet, the splendid French soprano, will be heard in America this coming season, and the other artist is Arthur Alexander, the capital American tenor, who has been living here for some time and who will make an extended American tour in 1914-15. In a future letter I will refer to both of these engagements more at length.

The sad drowning accident on Tegernsee in Bavaria, which cost the life of the operetta tenor Sturmfeis, came exceedingly near taking away from us Leo Slezak as well—much nearer than the American newspaper reports gave us to suppose. The yacht which sank was Slezak's and

sailed by him. I have spent the last four summers on the shores of Tegernsee and know well the terrible squalls which come up unexpectedly out of the valleys without warning. The meeting of two of these coming from opposite directions filled the yacht with water and, weighted with a ton of lead in its keel, it sank, taking Sturmfeis with it, presumably entangled in the rigging. As the boat sank, Slezak naturally could not cling to it, as was reported, but saved himself by swimming, though encumbered by a heavy cloak, which he managed to rid himself of. He was reached just in the nick of time by a rescuer in a rowboat. Another two minutes and Slezak would have been lost as well as Sturmfeis.

There is a young Frenchman named Paul Fort, a maker of light lyric poetry. With his friend and colleague, Remy de Courmont, also a poet of similar bent, he holds a "cercle" on a certain evening every week at a certain café in the Quartier Latin, at which the disciples gather around, the latest productions are declaimed and swallowed and there is a general patting of mutually admired backs. Date and place have become more or less noised about in Paris and there is generally a small audience of tourists as well. A few weeks ago two Englishwomen

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tober 28; Middlesboro, October 29; Helensburgh, October 30; Dunfermline, October 31; London, November 1; Cardiff, November 3; Sheffield, November 4; Dundee, November 5; Newcastle, November 6; Bristol, November 7."

The Flonzaleys will sail for America November 8 on the steamship Mauretania. A most interesting repertory has been arranged for the American season, one of the work about which the members are especially enthusiastic, being a duo for violin and cello by Emmanuel Moor.

COLUMBUS EXPECTS FINE SEASON.

Columbus, Ohio, August 29, 1913.

There is quite a stir in musical circles already and big things are expected of this season. Teachers are opening their studios and students will be registered and at work by September 15.

Grace Hamilton Morrey has returned to her home, 188 West Tenth avenue, after a delightful summer in Detroit. Mrs. Morrey has a large class of pupils and a busy concert season before her, as she is a most brilliant pianist.

Cecil Fanning is taking a much needed rest at home with his mother and sister in Franklin avenue. Mr. Fanning and H. B. Turpin, his teacher-accompanist, have had a brilliant success in Europe the past year, winning fresh laurels at every recital. Mr. Fanning and Mr. Turpin have been engaged to open the season of Twilight Concerts at Ohio State University early in October. This will be their fifth engagement under the auspices of the University Society.

Irene Stettner, pianist, and Herman Stettner, cellist, both of whom have spent the past ten years in Europe industriously studying their chosen instruments, have returned to their home in Columbus.

Marie Hertinstein, pupil of Arthur Schnabel, of Berlin, is expected to return to Columbus in October. Miss Hertinstein has spent about seven years altogether in Europe studying piano with distinguished masters. The first few years were spent in Vienna in the Leschetizky School, the last several in Berlin. Miss Hertinstein made her first public appearance in her home city last autumn, playing the G minor concerto with the Cincinnati Symphony Orchestra, Dr. Kunwald conductor. Later she gave a piano recital, which was a real artistic success.

Wallace Conservatory and Collegiate School opens September 11. The faculty of the conservatory is unchanged, Alice Rebecca Rich being head of the piano department, Virgilia I. Wallace of the voice and choral departments. The violin, cello, harp, organ, harmony, theory and music history teachers remain the same as last year. French diction will be taught by Victorine Bégué, of the University of Paris. German will be in the hands of Sara Barrows.

ELLA MAY SMITH.

Richard Lowe in Switzerland.

During the months of July and August, Richard Lowe, the noted singing teacher of Berlin, gave a summer course of instruction at Engelberg, Switzerland, to a select class of pupils, made up largely by professional opera singers. The photograph shown above depicts master and pupils on the veranda of Lowe's hotel.

The choral works to be given at the Three Choirs Festival at Gloucester, England, are "Elijah," "The Messiah," "The Dream of Gerontius," Bach's "Passion of Our Lord According to St. Matthew," Verdi's "Requiem," a selection from "Israel in Engpt," Saint-Saëns' new oratorio "The Promised Land" (written especially for the occasion), a new motet by Stanford and Parry's "Te Deum."

ALICE

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"Mlle. Verlet has been christened 'The French Tetrazzini.'"—Daily Mirror.
"Her appearance may be considered in every way a triumph."—The Tatler.

CHICAGO

Chicago, Ill., September 6, 1913.

The tenth and last week of the season at Ravinia Park was entered upon last Monday, September 1, with concerts by the Chicago Symphony Orchestra afternoon and evening. The first act of Puccini's "La Boheme" and dancing by Ruth St. Denis were added to the evening's program. The first act of "La Boheme," with Jenny Dufau in the title, act three of "Lohengrin" on Tuesday evening with Florence Mulford as Ortrud, and the second and third acts of "Madama Butterfly" on Thursday evening, were all given for the first time this season at the park. A repetition of "A Lover's Quarrel" was given on Wednesday evening with Jenny Dufau and Florence Mulford in the principal roles; the first act of "La Boheme" was repeated on Friday evening and two acts of "Madama Butterfly" on Saturday were the balance of the week's offerings. For Sunday evening, September 7, a special program made up of miscellaneous numbers has been arranged, to which each singer of the opera company will contribute, as well as the soloists of the orchestra. On this occasion, Jenny Dufau will sing the polonaise from "Mignon," Lois Ewell will be heard in the Strauss "Primavera," and the sextet from "Lucia" and the trio from the last act of "Faust" will also be added to the operatic part of the program, which will be opened with the overture from Nicolai's "Merry Wives of Windsor" and will include also "The First Voice of Springtime," by Strauss, sung by Miss Ewell. The "Tannhauser" overture will be the finale number.

■ ■ ■

Theodore S. Bergey sent this office a post card from Kilbourn, Wis., showing the High Rock and Romance Cliff, Dells of the Wisconsin River, where they motored from Chicago last week for a few days' vacation.

■ ■ ■

Celene Loveland, the Chicago pianist, found her services as a teacher in demand during her vacation in the East, and pianists who were unable to come to Chicago desired coaching lessons that they might be helped by the principles set forth in Miss Loveland's instruction. In order to gain a complete rest from musical activities, Miss Loveland went up into the Green Mountains of Vermont in order to recuperate energy for her winter's work. From there she sends word that she is having a most delightful time visiting at the summer home of an aunt, widow of

David Blakely, who, a generation ago, was very widely known as a manager in the musical field. The house is an old colonial mansion in a splendid state of preservation, and standing on a high terrace it commands a beautiful view of the Connecticut River and White Mountains.

Edward Collins, the well known pianist accompanist of St. Paul, has gone to Singac, N. J., where he will spend a month's vacation at the home of Madame Schumann-Heink, following a very busy tour with the famous contralto.

The last band concert of the season at Lincoln Park was given last Sunday afternoon before a large crowd. William Weil, director of the band association, announced that because of the large crowds attending the concerts in both parks the series will be continued in Grant Park on Tues-



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Jenny Dufau, coloratura soprano, of the Chicago Grand Opera Company, who has achieved a distinct success during the summer in opera given in miniature at Ravinia Park, has been enjoying that species of hard work—outing with gusto. Fortunately for Miss Dufau her engagements with the Chicago Opera are not as early as some others, which enables her to take advantage of a concert tour under R. E. Johnston's auspices. She will appear in a series of eleven big concerts in the most important centers of the East, opening with a recital in Carnegie Hall, New York, on October 19. This is one of the most important cycle of concerts thus far announced for the artists of the Chicago organization.

■ ■ ■

James S. Whittaker, pianist and formerly of Chicago, goes to De Pauw University School of Music, of Greencastle, Ind., as professor in the piano department. R. G. McCutcheon is director of the school.

■ ■ ■

Marx E. Oberndorfer, pianist, accompanist and coach, has resumed teaching in his studios in the Fine Arts Building. Mr. Oberndorfer spent part of his summer playing for Mr. and Mrs. Ridgely Hudson, the popular duetists and song recitists, in Charlevoix, Mich.

■ ■ ■

To the long list of appointments for pupils of O. E. Robinson, director of the department of Public School Music of the American Conservatory, the following have just been added: Ivy Goldsmith, supervisor of music,

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■ ■ ■

An interesting news item of the past week is to be found in the announcement made by Ernest L. Briggs, representing the Briggs Musical Bureau, to the effect that Ramon Blanchart, baritone of the Boston Opera Company, is to make a tour of the Central West, appearing at May festivals and in recital next spring. Mr. Briggs has just returned from Boston and has made a contract covering all of Ramon Blanchart's time that is to be devoted to concert work. Various representatives will attend to Eastern engagements during the season, and the spring tour will be under the personal management of Mr. Briggs. Mr. Blanchart made his debut as a concert artist last season on a tour of the leading cities of New England, where he won immediate recognition. He has been with the Boston Opera Company in leading roles since that company was organized. Prior to that time he appeared on tour in association with such artists as Bonci, Constantino, Alice Nielsen and others, filling operatic engagements throughout the country. He was for several seasons in opera at Buenos Aires and Rio Janiero in South America, and prior to that time, was baritone of the Royal Opera in Madrid. He has appeared with various European companies in the leading opera houses, such as Covent Garden, London, and La Scala, Milan, and in Germany, France and other European countries. Several engagements in the Central West will include joint recitals with Walter Young, organist of the First Church of Christ, Scientist, Boston, and some appearances will be made with one of the stars of the Chicago Grand Opera Company. Mr. Blanchart plans to introduce his daughters, Erminda and Salome Blanchart, to the public during his spring tour. These young ladies have made successful appearances at social functions in the exclusive Back Bay circles of Boston and will appear in recital during the coming season prior to their appearance on the Central Western tour.

RENE DEVRIES.

Huss Concerts at Lake George.

Mr. and Mrs. Henry Holden Huss, assisted by Georges Vignetti, gave the second and last of their delightfully artistic concerts at the Lake George Country Club, August 22.

That this affair, as well as the first concert given on August 8, were great successes is evidenced by the following taken from the Lake George Mirror:

TWO NOTABLE CONCERTS AT THE LAKE GEORGE COUNTRY CLUB.

Two unusually interesting concerts were given at the Lake George Country Club by Mr. and Mrs. Henry Holden Huss, assisted at the first concert on August 8 by Eleonore Payez (the very talented pianist and artist pupil of Mr. Huss) and Georges Vignetti, the eminent French violinist, and at the second concert on August 22 by the latter artist only. Mrs. Huss sang with exquisite delicacy and dramatic fervor, and her finished art and lovely voice aroused the most enthusiastic appreciation. Miss Payez played with great spirit and true musical feeling. Her singing touch and splendid technic showed the influence of her teacher very strongly, and she made many friends by her artistic gifts and charming personality. Mr. Huss' remarkable gifts as pianist and composer were never more in evidence than at these delightful concerts; his noble sonata for violin and piano, which has been played by Ysaye and other world artists, was masterfully interpreted by the composer and Mr. Vignetti. Mr. Huss' solos were played with all the poetry and fire of which he is such a consummate master. The violin solos of Mr. Vignetti were characterized by a delicious, sympathetic tone, careful attention to detail and brilliant virtuosity.

A representative audience of the most cultured music lovers of Lake George and vicinity listened with discriminating enthusiasm.

The interesting program deserves to be quoted in full here:

Sonata in F, op. 8.....	Grieg
Mr. Vignetti and Mr. Huss.....	
Song of the Shepherd Leli.....	Rimsky-Korsakoff
(From the fairy opera, <i>Sneugroßtchka</i> .)	
Ancient Norwegian ballad, Harald.	
Juland Dance Song.	
Danish folksong, Unhappy Love.	
Hungarian folksong, The Soldier's Love.	
Polish Duma.	
Mrs. Henry Holden Huss.	
Prelude in A flat major, op. 17.....	Huss
Norwegian Dance from op. 3.....	Grieg
Ballade in A flat major, op. 47.....	Chopin
Henry Holden Huss.	
Chanson sans Paroles	Tchaikowsky
Mazurka	Wieniawski
Georges Vignetti.	
The Lass with the Delicate Air.....	Arne
The Land of the Sky Blue Water.....	Cadman
(Traditional Indian melody.)	
Summons	Koenemann
Before Sunrise	Huss
Allah	Kramer
O Komm' mit mir	Van der Stucken
Mrs. Huss.	
Sonata in G minor, op. 19 (by request).	Huss
Mr. Vignetti and Mr. Huss.	

Ottile Metzger at the Baltic Sea.

Brunshaupten, a summer resort on the Baltic Sea, in Mecklenburg, has named one of its streets "Ottile Metzger Weg" in honor of the celebrated contralto, who spent several weeks there this summer during July and August.

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The Riesbergs in the Country.
F. W. Riesberg, who has been on the MUSICAL COURIER staff for the past twenty years, and his wife, Harriet Barkley Riesberg, the well-known New York soprano, are shown together in the accompanying snapshot.



THE RIESBERGS ENJOYING LIFE.

The Riesbergs spend every summer at their pretty summer home at Norwich, N. Y., a portion of which village can be seen in the upper left hand corner of the picture. The Riesberg property is situated most picturesquely on an elevated point overlooking Norwich and the valley below.

Oscar Seagle's Independence.

Although his foreign successes have been even more pronounced than those in this country, Oscar Seagle is a staunch American, and proud of his American lineage. The baritone's family, who are Southerners, lost most of their fortune during the Civil War, and as the father died while quite young, the family was left in rather straitened circumstances. So, Oscar, fired by the American



THE TOWERS, BEEDING, SUSSEX.
Where Mr. Seagle's pupils are staying.

spirit of independence, sought one vacation to earn some money for himself, and arranged to accompany the driver of a laundry wagon on his rounds and collect the packages of laundry. Some years later, meeting one of the society ladies in London at a dinner party, the lady said, "Where have I seen you, Mr. Seagle? Your face seems very familiar." "At your back door, madame, often, when you came to complain that your husband's collars were not properly done," explained the singer, with a twinkle.

Cadman Rusticating.

Chief Charles Wakefield Cadman sends the MUSICAL COURIER his latest portrait, taken in the Rocky Mountains.



CHIEF CADMAN SAWING WOOD.

He writes under it, "I have taken for my motto just at present, 'Compose nothing, but saw wood.'"

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Bartlett, Homer N.—"Festival Hymn" (organ), played by Clifford Demarest, First M. E. Church, Asbury Park, N. J., August 7, 1913.

Beach, Mrs. H. H. A.—"O Were My Love Yon Lilac Fair" (song), sung by Emma Read Mitchell, Monteagle Assembly, Monteagle, Tenn., August 4, 1913.—"The Year's at the Spring" (song), sung by Adele Lacie Baldwin, Far Hills, N. J., July 11, 1913.

Bingham, Helena—"Ma'y Jane" (song), sung by René S. Lund, Whitney Opera House, Chicago, Ill., April 16, 1913.

Bond, Carrie Jacobs—"Still Unexpressed" (song), sung by Catherine Rosser, Steinway Hall, London, March 4, 1913.

—"A Perfect Day" (song), sung by Ernest Gamble, State Normal, Peru, Neb., June 28, 1913.

—"A Perfect Day" (song), sung by Ernest Gamble, Waterloo, Ia., July 3, 1913.

—"A Perfect Day" (song), sung by Vivian Eccles, Point Chautauqua, August 5, 1913.

Buck, Dudley—"Venite," E flat (anthem), sung by choir, Marble Collegiate Church, New York, August 15, 1913.

—"Te Deum," B minor (anthem), sung by choir, Marble Collegiate Church, New York, August 15, 1913.

—"Hamlet's Soliloquy" (song), sung by René S. Lund, Whitney Opera House, Chicago, Ill., April 16, 1913.

—"The Lord is My Light" (duet), sung by Andrea Sarto and Rose Bryant, Allenhurst Club, Allenhurst, N. J., July 27, 1913.

Cadman, Charles Wakefield—Four American Indian songs: "From the Land of the Sky-Blue Water," "The White Dawn is Stealing," "Far Off I Hear a Lover's Flute," "The Moon Drops Low" (songs), sung by Louise Reynolds, Dorothy Potter, Minnie Lee Stone, MacBurney studios, Chicago, August 25, 1913.

—Four American Indian songs: "From the Land of the Sky-Blue Water," "The White Dawn is Stealing," "Far Off I Hear a Lover's Flute," "The Moon Drops Low" (songs), sung by Catherine Rosser, Steinway Hall, London, March 4, 1913.

—"From the Land of the Sky-Blue Water," "The Moon Drops Low" (songs), sung by John Siebert, with Pittsburgh Festival Orchestra, Hotel Schenley lawn, Pittsburgh, Pa., August 2, 1913.

—Four American Indian songs: "From the Land of the Sky-Blue Water," "The White Dawn is Stealing," "Far Off I Hear a Lover's Flute," "The Moon Drops Low" (songs), sung by Glee Club of 1912-13, Oberlin College, Oberlin, Ohio, June 25, 1913.

—"At Dawning" (song), sung by Mary Adele Case, Oaks Auditorium, Portland, Ore., August 1, 1913.

Chadwick, George W.—"The Danza" (song), sung by Harriet Clarke, Point Chautauqua, N. Y., August 5, 1913.

—"The Danza" (song), sung by Laura Louise Combs, Town Hall, Walpole, N. H., August 6, 1913.

Daniels, Mabel W.—"When Shepherds Come Wooing," "The Fields of Ballyclare," "Beyond" (songs), sung by Edith Chapman Goold, Town Hall, Walpole, N. H., July 23, 1913.

—"Could I Catch the Wayward Breeze" (song), sung by Edith Chapman Goold, Music-in-the-Pines, Walpole, N. H., July 19, 1913.

DeKoven, Reginald—Gemini from "Robin Hood" (orchestra), played by the Pittsburgh Festival Orchestra, Hotel Schenley lawn, Pittsburgh, Pa., August 2, 1913.

Dooner, Albert J.—"Autumn Fete" (orchestra), played by Wassili Leps Symphony Orchestra, Willow Grove Park, Pa., August 6, 1913.

Dunn, Albert H.—"March in C" (organ), played by the composer, American Church, Berlin, July 27, 1913.

Foote, Arthur—"I'm Wearin' Awa'" (song), sung by Emma Read Mitchell, Monteagle Assembly, Monteagle, Tenn., August 4, 1913.

—"Pastorale," op. 29, No. 3 (organ), played by Elias Blum, Plymouth Church, Walla Walla, Wash., July 14 and 15, 1913.

—"Pastorale" (organ), played by Clifford Demarest, First M. E. Church, Asbury Park, N. J., August 7, 1913.

Freer, Eleanor Everest—"Fate's Decree," "Old Love Song," "Of the Need of Drinking" (songs), sung by René S. Lund, Whitney Opera House, Chicago, Ill., April 16, 1913.

Hawley, Charles Beach—"Daisies" (song), sung by Emma Read Mitchell, Monteagle Assembly, Monteagle, Tenn., August 4, 1913.

Homer, Sidney—"Banjo Song" (song), sung by Ernest Gamble, State Normal, Peru, Neb., June 28, 1913.

—"Banjo Song" (song), sung by Ernest Gamble, Waterloo, Ia., July 3, 1913.

—"Banjo Song" (song), sung by Rose Bryant, Allenhurst Club, Allenhurst, N. J., July 27, 1913.

—"To a Wild Rose," op. 51, No. 3, "A Deserted Farm," op. 51, No. 8, "A. D. MDCXX," op. 55, No. 3 (organ), played by Elias Blum, Plymouth Church, Walla Walla, Wash., July 14 and 15, 1913.

—"To the Sea," "March Wind" (piano), played by France Woodmansee, "The Sycamores," Los Angeles, Cal., June 26, 1913.

MacFadyen, Alexander—"Love Is the Wind" (song), sung by Laura Louise Combs, Town Hall, Walpole, N. H., August 6, 1913.

Shelley, Harry Rowe—"Hark, Hark, My Soul" (anthem), sung by choir, Marble Collegiate Church, New York, August 15, 1913.

—"Hark, Hark, My Soul" (anthem), sung by choir, First M. E. Church, Asbury Park, N. J., August 17, 1913.

—"Jesus, the Very Thought" (anthem), sung by choir, Church of the Epiphany, Allendale, N. J., August 10, 1913.

Spross, Charles Gilbert—"Lorraine, Lorraine, Lorree" (song), sung by Adele Lacie Baldwin, Far Hills, N. J., July 11, 1913.

—"Will-o'-the-Wisp" (song), sung by Mary Adele Case, Oaks Auditorium, Portland, Ore., August 1, 1913.

Steele, Porter—"I Know a Little Girl" (song), sung by René S. Lund, Whitney Opera House, Chicago, Ill., April 16, 1913.

Ware, Harriet—"Boat Song" (song), sung by Catherine Rosser, Steinway Hall, London, March 4, 1913.

—"How Do I Love Thee" (song), sung by René S. Lund, Whitney Opera House, Chicago, Ill., April 16, 1913.

—"Mammy's Song" (song), sung by Edith Chapman Goold, Town Hall, Walpole, N. H., July 23, 1913.

Wells, John Barnes—"The Elf-Man" (song), sung by Catherine Rosser, Steinway Hall, London, March 4, 1913.

—"The Dearest Place" (song), sung by Edith Chapman Goold, Town Hall, Walpole, N. H., July 23, 1913.

Zoe Fulton in Joint Recital.

Newark, Ohio, will be the scene of an unusually interesting evening of music Thursday, September 11, when Zoe Fulton, the well-known soprano, appears there in joint recital with Oley Speaks, the baritone-composer-critic, of Columbus, Ohio, and Carl Bernthalier, conductor of the Pittsburgh Orchestra.

Miss Fulton has many friends and admirers in Newark as well as nearby cities, so that a large audience is expected.

Although, it is said, Miss Fulton has been offered a flattering opera engagement, she has decided to concertize for the present.

Ashton Remembers.

London, August 22, 1913.

To the MUSICAL COURIER.

It has just been stated in the daily press that "Paderewski celebrated his fifty-third birthday with a ragtime party at Bosson, on Lake Geneva." This, however, could not possibly be correct, seeing that Paderewski will not celebrate his birthday—his fifty-fourth, not fifty-third—until next November, the famous pianist having been born on the 6th of that month, 1859.

Yours very faithfully,

ALGERNON ASHTON.

Mrs. Virgil at Cresson, Pa.

Mrs. A. M. Virgil writes from Mount St. Aloysius Academy, Cresson, Pa. (in the highest part of the Allegheny Mountains), that she and one of her teachers, Marjorie Parker, have been spending two weeks instructing a piano class of fourteen nuns, all of whom are piano teachers. Mrs. Virgil is very enthusiastic about the "surpassingly beautiful scenery" there. She and Miss Parker will return to New York soon.

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Huss, Henry Holden—Sonata, op. 10, F minor (piano and violin), played by Mrs. W. Gussen and W. Knox, Monteagle Assembly, Monteagle, Tenn., August 4, 1913.

Lang, Margaret Ruthven—"An Irish Love Song" (song), sung by Catherine Rosser, Steinway Hall, London, March 4, 1913.

Levy, Ellis—"Elegie-Romance," op. 3, "Serenade Espagnole," op. 11, "Perpetuo Mobile," op. 10, No. 6 (violin), played by the composer, Monteagle Assembly, Monteagle, Tenn., August 4, 1913.

Lynes, Frank—"Sweetheart" (song), sung by Elmina Bindley Roulfs, Point Chautauqua, N. Y., August 5, 1913.

MacDowell, Edward A.—"The Brook," "Water Lily," "Will-o'-the-Wisp," "Witches' Dance" (piano), played by Alan Gray Mooring, Monteagle Assembly, Monteagle, Tenn., August 4, 1913.

—"Long Ago, Sweetheart Mine," "The Swan Bent Low to the Lily," "A Maid Sings Light and a Maid Sings Low," "As the Gloaming Shadows Creep" (songs), sung by René S. Lund, Whitney Opera House, Chicago, Ill., April 16, 1913.

—"Shadow Dance," "Improvisation," "Light and Silvery Cloudlets Hover" (piano), played by Emma Lipp, Virgil Piano Conservatory, New York, July 25, 1913.

SCHÖNBERG'S "GURRE-LIEDER."

(By Dr. Ethel Smyth, in *The Suffragette*, London, March 14, 1913.)
A week or two ago reference was made to the sensation mongering strain which flaws Richard Strauss' soul, the result of which is that the more you hear any given work of his, except "Till Eulenspiegel" and a few of his earlier compositions, the less it impresses you. Last week I heard a novelty of which the exact contrary can be said. Puzzling, exciting, attractive during the rehearsals, the music gripped more strongly every day, to finally sweep all before it at a performance in some ways one of the most remarkable musical events at which I have ever assisted.

Arnold Schönberg belongs to the younger school of German musicians, whose aim is alleged to be the out-Heroding of Herod; he is spoken of, according to your company, with respectful enthusiasm or indignant contempt, and is the man one of whose compositions performed last year by Sir Henry Wood roused part of the Queen's Hall audience to demonstrations of disapproval hitherto foreign to the habits of staid British concert goers. I had heard of him on good authority as a man who formerly wrote fine music, but of late years had thrown overboard melody, harmony, rhythm, and everything that the word music is supposed to imply. Many, aware of his absolute honesty and singleness of purpose, declare it to be a case of musical insanity; and I may add that here in Vienna as elsewhere something very like a free fight is not infrequently the last "movement" of a new work by Schönberg.

It may be imagined, therefore, with what interest the public thronged to hear the "Gurre-lieder," declared by the few who had seen it to be a fine specimen of his earlier style. It has a strange history. Two years ago the first part, representing about half the work, was played at a Schönberg concert with piano accompaniment; at the same time the composer issued a manifesto in defense of his present style, the "Gurre-lieder" being supposed to show that if he chose his present walks, it was not because others were not open to him. A Viennese publisher present was so impressed by its beauty that he urged the unwilling Schönberg to complete the work, the sketch of which dated from ten to twelve years ago. Although the expense of production seemed likely to be prohibitive—for besides several soloists, a gigantic chorus and an orchestra of 180 are involved—he trusted some day to pull off a performance the success of which might result in Schönberg's returning to his old ways.

Whether that end will be attained remains to be seen; but as to the success, I have never witnessed anything more spontaneous, generous and emphatic than the storm of applause at the conclusion, which kept author and conductor walking backwards and forwards between lobby and platform for nearly fifteen minutes. Eventually the hall keepers began turning out the lights, otherwise we might be there still.

The text is one of Yens Yakobsen's strange poems. Jové, a beautiful princess living in the woodland castle, "Gurre," is secretly loved and visited by the King, a wild, lonely soul who has never loved before. His Queen learns of the intrigue and compasses the death of her rival. The King bears Jové's coffin to the grave on his own shoulders, tears it open, and thus apostrophizes God: "The fear and flattery of men have made of you a stupid tyrant; I too am a ruler, but I should be ashamed to kill the ewe lamb even of the worst of my subjects. It is time that you heard the truth at last, and I appoint myself your court fool." In fact the King goes mad. Later on, after his death, in company with other damned souls, he scours the woods at midnight; the peasants hear the ghostly huntsman and pull the blankets over their ears. The cavalcade passes, the King's cry for his lost love gets fainter and fainter; the cock, "the mornin' in his beak," awakens the world, the sun rises, and the music ends in daybreak splendor.

Every artifice of the orchestra is at Schönberg's command; and here I may mention that among the percussion instruments are "several heavy chains"! The score, photographed from his exquisite MS., is a marvel to look upon, a still greater marvel to hear; but the poetic intensity, the mingled grimness, sweetness, tragedy, pathos—in a word, the profound inspiration that sweeps through the whole puts technical excellencies in their proper place, that of servants. There is, for instance, a section in which the wood pigeon tells of Jové's death and of the King's despair. Throughout this song there is a flutter of wings, and at the end of it a sound such as we have all heard when a flock of doves rises from the dovecote; at this particular moment the poignancy of that soft crackling whirr almost breaks the heart. So with all Schönberg's "effects"; they are wrung in a sort of contraction of passion from the soul, not superimposed with cunning from without, as is so frequently the case in modern impressionistic music; in fact, it seems almost an insult to speak of them as effects at all.

As I said, the difficulties and expense of performing the "Gurre-lieder" are enormous, and unless done as by Professor Schreker, the conductor, (himself a remarkable

composer) as a labor of love, and with strong financial backing, it should be let alone. The success, however, was so overwhelming that the society that produced it is fearlessly embarking on a second performance at the end of this month, and Berlin and Munich are following suit.

This is the first big success Schönberg has ever scored. He has the usual if not fanatical worshippers who are said to encourage him in his present distressful ways. Having seen something of him of late, I am prepared to swear that no one could influence Schönberg. Simple, sincere, full of character, purpose and courage, he is what he is because it has to be so. If he is at present going through a mad phase, no one but he himself can find the way to sanity, though it is possible that, as his kindly publisher hopes, this popular success may affect the trend of his inspiration.

I am the more inclined to think this may happen since Schönberg spoke of the fluctuations in his judgment of other men's work. He has been through four Brahms phases, for instance; as a young man a Brahms worshipper, he came to hate him; then again loved him and at present detests, and I think altogether underrates him. "But," he added, "it is quite likely that in a few years I may once more think him a great person." The day before the performance I asked him if it was true that he now repudiates the "Gurre-lieder," and he answered, "Not at all; I felt like that ten years ago, and the thing is all right from that point of view: today I should put things more succinctly, perhaps, but . . . repudiate?—No."

He suggested my going with them the day after the "Gurre-lieder" to Prague to hear one of his last works, "Pierrot Lunaire," which created a "scène" here some months ago. Just now he is a fanatical believer in declamation, and "Pierrot" is a group of poems rhythmically spoken on fixed notes to the accompaniment of chamber music. Having myself a constitutional increasing aversion to such declamation, yet being so deeply impressed by Schönberg, I was anxious to go to Prague, but am glad it was impossible, for the result of the performance was—a suffragette meeting, as the newspapers describe, and would like them to be always; after each song, boos, cat calls, yells, whistles, and finally an attempt to storm the platform.

What a strange experience for this grave, intelligent, in some ways sympathetically unsophisticated man: one day an ovation from a crowd that, having hated you in some of your moods, asks nothing better than to make amends and love you if only given a chance; the next an explosion fiercer than ever of the old antagonism! And one who knows assures me that had I been present I should, in the depths of my heart at least, have been on the side of the protesters.

On March 30 Schönberg comes back here to conduct his "Kammer Symphonie." Concerning this, one of his latest works, a kapellmeister who is a great admirer of early Schönberg told me the following true tale of the old bureau servant at the concert hall here. The symphony was to be rehearsed one day in the big room; my friend wanted to listen but was busy with accounts in the bureau. The servant, a fine musician and ex-orchestral player, went outside, listened, and came back saying, "No hurry; they are tuning. I'll call you when it begins." Five minutes after, he came back. "Very strange," he said, "they are still tuning." It had been the "Kammer Symphonie" all the time!

They say that Strauss, who is notoriously generous and appreciative as regards other men's works, has confessed he can make nothing of this last Schönberg phase, and subscribes to the musical insanity theory. Yet who can forget the teachings of history? Reading a life of Beethoven the other day, I learned that the B flat piano trio, that miracle of pellucid beauty, was at first considered by most of his friends and admirers "incomprehensible; a madman's freak." It is evidently necessary in this world to brush up one's intelligence and take trouble; and the man who wrote the "Gurre-lieder" is worth an effort.

Schönberg tells me Sir Henry Wood has invited him to conduct some of his work at the Queen's Hall in October, so readers can judge for themselves ere long.

Max Jacobs Reopens Studio.

Max Jacobs has reopened his studio, 15 West Ninety-first street, New York, for the season. Everything indicates that Mr. Jacobs is to have the busiest season of his career, with his teaching and concerts of the quartet and soloist.

Mr. Jacobs opens the season with a concert of the string quartet in Long Branch, N. J., Friday, September 19, assisted by his brother, Ira Jacobs.

Ferruccio Busoni will this month take up his duties as director of the Conservatory at Bologna. It has been announced that he will have charge of the symphony concerts started by Giuseppe Martucci, with an orchestra of no less than ninety pieces.



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THE MUSICAL COURIER EXTRA

Published Every Saturday During the Year
GREATEST ADVERTISING MEDIUM FOR MANUFACTURERS AND IMPORTERS OF MUSICAL INSTRUMENTS OR PARTS THEREOF. SPECIALLY DEVOTED TO THE PIANO AND ORGAN INDUSTRY.

For Particulars apply to SATURDAY EXTRA DEPARTMENT.

Now is the winter of our music lessons.

JEWELRY is being stolen merrily from musical persons who appreciate newspaper mention of the fact. One never hears later, however, whether the valuables have been recovered or not.

EUGENE E. SIMPSON, Leipzig correspondent of the MUSICAL COURIER, sailed for Europe last Saturday after spending several months in this country, and will resume his post in the Saxon city about September 17.

A CHANCE for male singers. In the New York Herald of September 4, 1913, there is this advertisement: "Grand Opera Chorus—Wanted, second tenors, barytones and bassos for grand opera. Apply 10 a. m. at Hammerstein's Victoria Theater."

PORTLAND'S (Ore.) Symphony Orchestra, composed of sixty pieces, will give six symphony concerts during the season of 1913-1914. Its conductor, M. Christensen, has just returned from Europe, where he has been looking for novelties. The citizens of Portland are trying to raise \$5,000 to help defray expenses.

SOMETHING new and sensational is promised for the opening of the Konzerthaus in Vienna in the first public performance of Richard Strauss' latest work for orchestra and organ called "Festliches Praeludium." It will be given later in Berlin and Leipzig under the direction of Arthur Nikisch, who has obtained the rights for those cities.

A REPORT that Andreas Dippel intends to give a season of Italian opera in Vienna turns out to be untrue. In answer to the MUSICAL COURIER cable of inquiry, Vienna informs this office that Mr. Dippel is vacationing far away from the Austrian capital and that in the city itself nothing is known about the project in question and no theater has been leased for such a purpose.

BOSTON will begin its symphony concerts on the afternoon of Friday, October 10, and the evening of Saturday, October 11. A week earlier during the meeting at the Hub of the American Bankers Association, Dr. Muck and his men will give a private concert for the financial body at the invitation of Major Higginson. Dr. Muck, who has spent the summer near Gratz, Austria, is expected in Boston toward the end of September.

NEW YORK is musically on the qui vive, for next Monday evening, September 15, will mark the opening of the Century Opera with a one week run of "Aida," to be succeeded September 22 with "Gioconda"; September 29, "Tales of Hoffmann," and October 6, "Louise." Thereafter will follow "Madame Butterfly," "Romeo and Juliet," "Trova-tore," "Königskinder," "Thais," "Lohengrin," "Jewels of the Madonna," "Lucia," etc.

EMIL OBERHOFER, conductor of the Minneapolis Symphony Orchestra, will return from Europe early in October, landing in New York about October 10. His season at Minneapolis is to begin October 24, and will comprise twelve Friday evening and twenty Sunday afternoon concerts, divided into three series. During the tenth season which closed in June, the orchestra gave 186 concerts, of which forty were held in Minneapolis. Eighty cities were visited and 146 concerts given outside of Minneapolis within the territory bounded on the east by New York City, on the south by Louisville and on the north by Winnipeg. For the season of 1913-14 the personnel of the orchestra has been greatly strengthened through the engagement of five new woodwind players and the reorganization of the horn quartet. The principal change in the string section has been the engagement of a new first bass. The progress which the Minneapolis Symphony Orchestra has been able to

make in ten years is an accurate measure of the remarkable support this organization has had from the entire public of that city, including guarantors, subscribers and casual patrons of the concerts.

A CABLEGRAM from the MUSICAL COURIER correspondent at Christiania, Norway, announces the successful appearance there of Albert Spalding, the American violinist on September 4. The cable states that the success was extraordinary and the press notices praised the artist in unmeasured terms. Albert Spalding left New York on the Kaiser Wilhelm II, August 26, and began his European tour September 4. This is a record.

LA SCALA's opera season will begin on October 1 and end April 20, 1914. Four operas of Verdi will be given, "Nabucco," "Aida," "Falstaff" and another which has not yet been selected, as well as his "Requiem." Wagner will be represented by "Parsifal" and "Tristan and Isolde" and there will be a revival of Montemazzi's "L'Amore dei tre Re." The new works to be put on are Mascagni's "Parisina" and "L'Ombra di don Giovanni," by Frank Alfano. Mascagni will direct his own opera and it is probable that Toscanini will conduct a few performances before leaving for New York.

NEXT December, Francis Xavier Firestein, parish organist, one time parish schoolmaster, scholar and savant of St. Barbara's Roman Catholic Church, at West Brookfield, Ohio, will celebrate his 128th birthday. Members of the congregation are now at work preparing for a big jubilee. Mr. Firestein lives alone in a little cottage back of the church. Surrounded by flowers and books, he devotes much of his time to reading in the seven different languages of which he is master. A little cabinet organ with a row of bronzed pipes extending from the top is his one real companion. The veteran musician finds plenty of time every day for his organ playing.

HUNDREDS of letters have been received at the MUSICAL COURIER offices relative to our libretto prize competition and the \$10,000 opera contest of the National Federation of Music Clubs. To all those who wish information regarding the latter, it will be necessary to write to Mrs. Jason Walker, 116 South Michigan avenue, Chicago, Ill. The MUSICAL COURIER can undertake to furnish details only for the libretto competition instituted by this paper. It is gratifying to note how widespread is the interest (dozens of the letters were from Europe) in the contests both of the N. F. M. C. and the MUSICAL COURIER. Many librettos have already been received.

RECENTLY the Milan correspondent of the London Daily Chronicle telegraphed to his paper: "In honor of Giuseppe Verdi's centenary the most original and grandiose performance ever yet attempted of his famous Egyptian opera, 'Aida,' is now taking place in the vast Roman amphitheater at Verona. There are over 800 performers, with the orchestra of 150 players from the Scala Opera House, Milan. Several thousand pounds has been expended on the gorgeous mammoth scenery rendered necessary by the enormous size of the amphitheater. The eight columns of the façade of the Theban temple are nearly sixty feet high and four feet in diameter. A veritable forest of palm trees has been imported from Nice, and fifty horses and bulls take part in the pageant. The subterranean and lateral chambers, which were used 2,000 years ago by Roman gladiators and charioteers when performing in the arena, have been transformed into up to date modern dressing rooms for the artists. The amphitheater seats about 30,000, but the old town familiarized to Englishmen in the story of Romeo and Juliet is overcrowded by visitors from all parts. About 15,000 have to be turned away at each performance."

MacDOWELL'S IDEAL REALIZED.

BY EDGAR STILLMAN KELLEY.

Where is the creative artist who has not suffered from the inevitable, innumerable interruptions which are attendant upon the super-civilization of the twentieth century? The rumbling of a truck obliterates a fitting rhyme or a telling rhythm; a casual steam whistle destroys a half conceived melody or a modulation; even the more agreeable impertinence of a well-meaning brass band will annihilate the



EDWARD A. MACDOWELL.

continuity of a play or the color scheme of a picture. If Plato over two thousand years ago was impelled to urge his pupils to enter the quietude of the forest in order that they might exercise their reflective faculties to the best advantage, how much more would he have been impressed with the necessity of fleeing from the noise of the city at the present day. Even Schopenhauer some sixty or eighty years ago already bewailed the fact that the repose and silence so imperative to the thinker was becoming more and more difficult to attain.

Among recent workers in the realm of thought who have felt the value of uncontaminated solitude was the late Edward A. MacDowell. His search for this coveted quiet led him ultimately to make his summer home in Peterboro, N. H., where much of his best work was done. Appreciating the inspiration afforded by the quiet and peace of his surroundings, he began to dream of sharing these with others, and although his ideal was not realized during his lifetime, the MacDowell Memorial Association is now making every effort to carry out his long cherished plan. It will be remembered that another important phase of his scheme was the bringing together of representatives of the various arts. Here, too, we have evidence of the practical value of a poetic impulse, inasmuch as the association of a group of art workers in different fields has not only tended to avoid the monotony of one-sidedness, but the interchange of thought has proved a positive stimulus to those who have been so fortunate as to be numbered among the colony.

The pilgrim from the West or the visitor from one of our larger towns or cities in the Middle States will find the gradual approach to Peterboro redolent of the New England flora, and by the time he arrives at his destination he will have absorbed much of its atmosphere. The village itself lies in a quiet valley through which a large fresh stream

is ever rushing. Ascending a hill and following the main street for about a mile, he reaches the "Lower House" of the MacDowell Memorial Association, where the colony of artists daily dine and meet for an evening of social intercourse when so desired. Following the footpath up the hill, toward the north, the visitor sees the MacDowell residence, "Hillcrest." This was originally the dwelling of the one-time proprietor of the deserted farm which MacDowell purchased, improved and amplified by adding a music room, etc. Finding that even this did not afford the requisite quiet, a "Log Cabin" was built in the dense forest, still further north, which became his favorite study. If the visitor be so happy as to chance upon the old plank walk through the forest leading up to this picturesque workroom of the composer, he can readily divine the source of many of MacDowell's happiest inspirations, and doubtless ere he mounts the final stone stairway leading to the Log Cabin with its lovely view of Mount Monadnock, numerous strains of the "New England Idylls" or the "Woodland Sketches" will find their way to his memory. Indeed, one of the most interesting features of a tour through the spacious grounds appertaining to the estate is this remarkable correspondence between the beauties of nature and the peculiar impressionistic tonal landscapes which they called forth from the composer's pen.

Quoting from the Memorial Association booklet: "His surroundings were a source of endless inspiration, and he realized keenly how much this isolated quiet meant in his own development; and, equally keenly, how much such environment might mean to others less fortunate. In his university experience, he often met students struggling with the material problems of life; and although sometimes it was not so difficult for them to achieve the hall bedroom and sufficient food to keep alive the body, the mind suffered from a lack of those stimulating conditions which are so necessary for any form of imaginative work."

We are all familiar with those charming groups of artists who have found congenial abiding places at Onteora in the Catskills, Cornish, N. H., etc. Whoever has spent a few days in such a community will recall with delight those evenings spent among literati and painters whose conversation was as instructive as entertaining. But these intellectual settlements are intended more for those whose reputations are made and whose incomes are assured. The MacDowell Memorial Association, on the other hand, not only offers a rare retreat for the artist of acknowledged attainments in search of a quiet working place, but also affords similar opportunities to those whose careers are still in a formative state. The latter, indeed, are often the recipients of scholarships, thus rendering the problem of existence less perplexing to those who devote themselves to "nonproductive" labor.

The rustic studios are scattered throughout the forests of the large estate of four hundred acres, and those occupied by musicians are always sufficiently remote from the others to avoid any disturbance to fellow composers.

The most important function, undoubtedly, of the association is the opportunity it gives to creative workers, but it must not be forgotten that one of the most trying moments in the life of the artist is when he finds his work completed, with no opportunity for production. The Pageant Stage which we reach after we leave MacDowell's log cabin studio was built for two purposes. First, that it might

be a place of opportunity for production to the composer and dramatist as well as the actor, dancer or executive musician. The value of the stage in accomplishing this has been proved beyond question. Already representatives of various arts have been launched successfully in their careers. The second motive for the building of the stage was to demonstrate one of MacDowell's strongest beliefs, namely, that the American people had fundamentally similar the dramatic and musical instincts inherent in other races. The performance of an elaborate historical pageant by two hundred citizens of Peterboro, the rendering of a series of eighteenth century dances by local talent, and the achievements of the village chorus, prove conclusively that their efforts can rank worthily with those of kindred communities in foreign lands.

The colony started six years ago with three art workers, a sculptor, a writer and a musician. Now, even with the increased number of studios, the quarters are too cramped to accommodate fifteen, while new applicants are constantly being refused. Herein we already see the fulfillment of prophecies made by Richard Watson Gilder, Howard Mansfield, and others, who steadfastly maintained the value and practicability of a scheme which at the outset was held as visionary and impossible by all the world.

While associating with the various members of the colony on this, the first visit of the writer, he could not fail to note the spirit of loyalty to the cause and the friendly interest of each member in the achievements of the other art workers. In closing, he would also add a word of gratitude to the departed composer, whose friendly appreciation and numerous personal kindnesses came at a period when they were of the greatest value.

—♦—

"AN American Composer" writes—and the chirography is not feminine—"I read in your columns



MACDOWELL'S LOG CABIN STUDIO.

that Cecile Chaminade has been made a member of the French Legion of Honor. They have their institution, then, to honor women composers in France. The American Academy of Arts and Letters seems to be for men! Perhaps we may turn to such a splendid organization as the New York Manuscript Society to 'red button' such women as Mrs. H. H. A. Beach, Eleanor Everest Freer, Celeste Heckscher and others who have done as good work in our midst (if our public were more patriotic) as our foreign sisters." The point is well taken, and if our women composers are content to be rewarded with buttons, then, by all that is fair, they ought to have them.

ON TOURS.

A news note from London remarked recently that there had been less appearances than usual of second rate artists during the London season just closed, and added that it was well that artists were at last learning that it was better to earn a small amount of money in small towns than to lose a large amount in large cities.

This would seem to place the amount of an artist's possible earning on a par with the size of the town in a sort of confused inverse ratio. And it seems also to place the judgment and taste of the people in a sort of direct relation to the size of the towns they inhabit. The suggestion is that a bad artist may deceive the citizens of a small town into buying concert tickets, while this same procedure is impossible in larger communities. If that were merely an isolated remark of a single newspaper correspondent it would not be worth while to dwell upon it; but the same remark has been made, and the same opinion appears to be held, by a great many artists, especially those who either have no money or are unwilling to speculate with it in the usual way.

Speculation is here the proper word. A would-be artist speculates with every cent he expends on his education, and he speculates with every dollar he expends in paying for his own public appearances, for the advertisement which must inevitably precede that public appearance, for the cost of printing programs, for hall rent, for an accompanist, etc. It is all pure speculation with the money of the artist himself or of some financial backer, for it is manifestly absurd, and exceedingly rare, for any manager to risk his money on the utter uncertainty of an unknown artist.

Since, then, in the vast majority of actual cases an artist must put out some money to give himself a start, just as he must put out some money to give himself an education, the question naturally arises, and becomes of general interest and importance: "Where, when and how is that money best expended? What is the best investment for it?"

To begin with let us look at the question which arises out of the remarks of this correspondent from London. He states in so many words that a second rate artist will lose his money in London and may make expenses, and perhaps a little over, in smaller cities or towns. It is fair to place in the same category with these second rate artists also all beginners with the exception of a limited few. This limited few are those who possess certain qualifications rarely found in combination, namely: either

- (a) Plenty of money and
 - (b) Business instinct,
- or
- (a) Backers with plenty of money and
 - (b) Advisers with business instinct.

Evidently these alternatives amount practically to the same thing, for it matters not at all so far as ultimate results are concerned whether you spend your own or your backers' money, or whether you act on your own judgment or by the advice of others.

But these things are hardly ever found in combination. Artists who have money or wealthy backers to draw upon generally lack the business instinct to put it to a proper use, or are influenced by unwise advisers, these unwise advisers often enough being the wealthy backers themselves.

The principal source of this unwise both on the part of the artists themselves and on the part of their backers or advisers is the belief, than which no belief could possibly be more utterly stupid and ridiculous, that talent (or genius as they call it) is sure to be recognized anyhow without any effort on the part of anybody. They seem to look upon this sacred thing which they call Genius, with a big G, as being something spiritual which will rise and spread out over the universe with an all enveloping power, the influence of which we can by no means resist. This is no exaggeration. Not one of us who

is in close touch with both sides of musical life and effort, the artistic side and the business side, has failed to hear over and over again remarks about "the defilement of art by the introduction into it of anything that savors of sordid commercialism!" Just as if artists could live on air.

Now these people might just as well be left out of this consideration of the problem which confronts us. They are not open to advice and would no doubt mistrust it if it were given by any one who introduces this sordid commercialism into these sacred art circles! The MUSICAL COURIER has always expended its every effort toward the support of art in America by supporting the artist. It has consistently advanced the interests of art from the Atlantic to the Pacific by making this generous support of the artist possible—and can these idealists suggest any other means by which the same object can be attained? Of course not. The artist must be supported. The problem is, however, just how this support is to be best brought about. Is it most wise for the young artist to attempt to enter the field in a large city or in a small community?

Now the matter of art and commercialism has more to do with this problem than at first appears. The fact is that this pose of the uninterested, non-commercial, art for art's sake pretender has been successfully worked from one end of this country to the other. Of course we all know that it is the purest fake and pretense, the most scandalous hypocrisy, but it goes with a certain public, just as the most outrageous claims of medical and religious quacks of all sorts go with a certain public. The "absolutely free for the sake of humanity" game still goes down with a rush, and the "poor sufferer who has been marvelously cured of an incurable disease, from which he has suffered from birth, by a marvelous discovery which he desires to 'give' away to his suffering brethren" seems always able to find a gullible audience with full pocketbooks and empty skulls.

It is greatly to be regretted that any such thing should be possible in art, but it is, of course, inevitable. There is, however, one consolation, and that is that these pretenders in music do not last long, for applause is a spontaneous sort of thing that bursts into life only under the influence of genuine stimulation.

Any critic who is a careful observer can tell you that there are infinite gradations of applause from that enthusiasm which we call an ovation to that dull silence or perfunctory hand or two which we call a frost. And it is here that the pretender falls down. For when the time comes for applause there is none—no real, genuine, enthusiastic, hearty applause. And no audience likes to be party to a frost. It is embarrassing as much to the audience as to the artist. And so when an audience is once caught they see to it that they are not caught again. Now the small towns of America, and probably also of England, seem to be a particularly fruitful field for these "art for art's sake" fakers.

To use a slang phrase they "work the society gag." They ingratiate themselves with the class of society, with the set, which is supporting art endeavor in the community, and they successfully sell them a gold brick. In that way money may be made by the second rate artist in these small communities. It is no reflection on the taste of the people who are thus deceived. They have little choice and they take what is offered. It must be borne in mind that these fakes do an amount of personal work before they attempt to sell concert tickets that would amount to thousands of dollars worth of legitimate advertisement. Legitimate advertisement is barred to them because they have no real press notices or public appearances to advertise. It must also be remembered that these people who live in small communities do sometimes get real artists in this same way through personal friendship or association. In other words, the beginner who starts in this way is not always a fake. But these cases are so rare that they are not worthy of considera-

tion and do not change the general aspect of the thing at all.

The small community then is open to the fake or pretender who will go to the length of doing personal work among the supporters of art and who is willing to turn liar for the sake of a few paltry dollars. But is this same community open either to the second rate artist or to the beginner?

There is every reason to suppose that it is not! People in small communities who are drawn to the concert hall through legitimate advertising methods support, as a rule, only those artists who have succeeded in the large cities, or who have prepared the way by proper advertising for success in the large cities. In other words, conditions are exactly the same in the small towns and the large cities. The people who support art are the same sort of people. They can be reached by the same sort of advertising. And their judgment in matters of art is just as good as is the judgment of city dwellers. There is, however, one qualification to be made of this general statement. Many small towns are unable to provide sufficiently large houses to attract the very high priced artists, and so certain managers have turned their attention especially to these towns' particular needs and are prepared to furnish them with artists whose price they are able to pay. These are not by any means second rate artists but often belong to the younger group who have not had command of sufficient capital to exploit themselves largely in the usual way. Of course in cases of this kind the same advertising methods are used as those used by the big artists who appear in the big cities. But the managers very often sell "course" tickets or "season" tickets which entitle their holders to seats at every concert which is given during the season. And it is very rare that these managers give their patrons anything but the very best that can be had at the price. Managers perfectly well know that continued popular support depends upon the excellence of their offerings, and they are in many cases eminently successful in providing good programs at small cost.

It is certainly worth the artist's while to look into these small town offers, but as for claiming, as does the London critic, that second-rate artists may be palmed off on these towns and make money into the bargain, that is positively not true, except in the way of actual swindle through personal deceit and lying as outlined above. Of course, these tours among the small towns have their drawbacks. A pianist, for instance, will find difficulty getting a piano. The advertisement is often considered to be too small for any important piano house to go to the expense of sending out a piano to those small towns. And the piano which is provided by the local dealer is sometimes very bad indeed. The same thing applies, of course, also to vocalists or violinists, who have occasionally the additional misfortune to have to perform to the accompaniment of some local, semi-amateur "symphony" (?) orchestra. But these are minor drawbacks, and if the more important and satisfactory field of the large cities is closed to any artist for a time because of lack of funds, he will do well to try the small towns, where he will find much genuine appreciation. And if he is really good he will make money. Many a big artist has started in just this way.

After all, just as human nature is the same the world over, so are concert tours. Go to the biggest of big cities and you will find the very same conditions and requirements as in the smallest of small towns. The people will require in both places the same kind of advance advertisement and the same magnetism and true art instinct to insure success. The curious thing about it is that the inexperienced young artist, be he good or bad, seems to think that he is doing the small town a favor by visiting it—seems also to think that he is lowering himself, that it is beneath his dignity, and that he will be sought out by the managers and begged upon bended knee

to please lower himself for a consideration by appearing in such and such a town! You hear that sort of talk every day, and foolish enough it sounds to be sure! Fools of this sort would do well to consider the remark that is attributed to Patti: "I would rather be appreciated by the common people than by kings and queens, for there you may be sure that success may only be won by genuine merit and that no other consideration will count at all."

We can by no means get rid of the bad artist, for good and bad alike must be tried out in the eliminatory heats of this race for success. No city need be glad that there are fewer appearances of so-called second-rate artists, as the London critic puts it, for the public has only to stay away if it does not wish to hear them, and were the system of giving them a chance entirely done away with we would end by having only the old standard artists and no novelties at all.

The ambitious artist should appear in the big cities if he can afford it; otherwise let him begin with the small, even the smallest, towns. But in either case let him avoid the free ticket recital. That is bad. Let him make himself as widely known as the contents of his pocketbook admit, and then be satisfied with a small audience if a large one cannot be induced to buy tickets. In this way merit will surely be discovered, and the absence of it no less surely. But if any really second-rate artist appears in a small town with the belief that he will succeed and make money he will find himself woefully mistaken.

THE MUSICAL COURIER is in receipt of the following communication from the president of the American Opera Association of Los Angeles, Cal.:

AMERICAN OPERA ASSOCIATION
OF LOS ANGELES, CAL.

300 BLANCHARD HALL STUDIO BUILDING

AMERICAN OPERA ASSN. THE NATIONAL FEDERATION OF
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737 Corona St., Denver, Colo.
Mrs. W. J. Gilfillan, Cor. Secy.
217 Union Ave., Memphis, Tenn.

Note—

Address all communications
regarding the American Opera
Prize Contest to
Mrs. Jason Walker,
(Ch. Am. Music Com.)
116 S. Michigan, Ave.,
Chicago, Ill.

National Federation of Musical Club's Ninth Biennial Convention
and Festival, Los Angeles, June, 1915.

Los Angeles, Cal., September 2, 1913.

To the Musical Courier:

437 Fifth Avenue, New York City.

In behalf of the American Opera Association of Los Angeles I wish to thank you for your liberality and co-operation in stimulating more interest in the libretto for the prize opera offered by the National Federation of Musical Clubs.

I want to assure you that the citizens of Los Angeles purpose giving the opera presented to them on an elaborate scale. We have already organized a large citizens' committee and have laid the foundation for handling this matter in a business like way, which we trust will assist in this great enterprise of fostering and encouraging American music, as well as assisting the great festival of music that will be given by the National Federation during their convention here at the same time.

We shall be glad to keep you in touch with our movement here and thank you for the generous and patriotic offer. Believe me, very truly yours,

(Signed) F. W. BLANCHARD.

BERNHARD ULRICH, business manager of the Chicago Opera, has just finished a lightning trip across our continent, having made Dallas, Tex., Los Angeles, San Francisco, Cal., Salt Lake City, Utah, and Denver, Col., in a period of nine days, passing eight nights in a Pullman sleeper. The Western tour of the Chicago Opera will open in Dallas, Tex., March 5, thence to Los Angeles for a week and San Francisco for two weeks. Portland and the north coast cities will not be visited. On the return Denver will probably have four performances and Salt Lake City two, the Salt Lake performances being contingent upon Denver. Mr. Ulrich reports the interest in grand opera as being very strong and the sale is most promising.

GOVERNMENT MUSIC.

A "Catalogue of Early Books on Music," compiled by Julia Gregory under the direction of O. G. Sonneck, has just come from the Government Printing Office in Washington.

This book of 312 pages, and which is for sale by the Superintendent of Documents at the Government Printing Office, is a valuable work to musical historians and antiquarians, but of little or no interest to the greater musical public. We shall therefore dismiss the work with fewer words than it intrinsically merits.

The book is intended to help scholars find the names of works written on music, theoretical and historical. This present catalogue gives the names only of those rare and old works which are on the shelves of the Library of Congress. A glance at

LIBRETTO PRIZE.

In order to facilitate the efforts of American composers to obtain a suitable libretto for the \$10,000 prize competition offered by the National Federation of Musical Clubs, the Musical Courier offers a prize of \$200 for the best libretto on an American subject which shall conform to the regulations of the above mentioned prize competition.

These conditions are as follows:

I—The librettist must be a citizen of the United States;

II—The opera must be grand opera, one, two or three acts, but must be of such length that the entire performance will not exceed three and one-quarter hours including intermissions;

III—The libretto must be in English, and the text be worthy of the sponsorship of the National Federation of Musical Clubs.

Since the completed opera, words and music, must be submitted to the National Federation of Musical Clubs before August 1, 1914, and the time for such a work is relatively short, the librettos to be submitted for the Musical Courier prize must be received by us before October 31, 1913; and the prize will, if possible, be awarded before November 30, 1913. The libretto will remain the absolute property of the author. The Musical Courier arrogates to itself no rights of any kind whatsoever. In order that the requisite anonymity should be preserved, the name of the author of the winning libretto will be made public, but not the title of his work.

If the author of the prize-winning libretto desires, The Musical Courier will make an effort to place him in communication with a composer who will set the work to music.

N. B.—It need scarcely be added that the Musical Courier Prize is in no way associated with the prize offered by the National Federation of Musical Clubs.

this catalogue will at once show a student whether any of the old authors' works mentioned in musical literature are available.

We open the book at random and reproduce a few works from the long list.

Burney, Charles, 1726-1814. An account of the musical performances in Westminster Abbey and the Pantheon, May 26, 27, 29 and June 3 and 5, 1784. In commemoration of Handel. By Charles Burney. London, printed for the benefit of the musical fund, and sold by T. Payne and son, 1785.

Glareanus, i. e., Heinrich Loriti, of Glarus, 1488-1563. Glareani Dodekachordon. Basileae per Henrichum Petri mense septembri anno post Virginis partum. MDXLVII.

Huygens, Constantijn, 1596-1687. Ghebruick, en ongherbrick van't orghel, in de kerken der

Vereenigde Nederlanden. Amsterdam, A. G. vanden Heuvel 1660.

Martin y Coll, Antonio. Arte de canto llano, y breve resumen de sus principales reglas, para cantores de choro; dividido en dos libros. Madrid, Por la viuda de J. Garcia Infançon 1714.

Mizler von Kolof, Lorenz Christoph, 1711-1778. Musikalischer staarstecher in welchem rechtschaffener musikverstaendigen fehler bescheiden angemerket eingebildeter und selbst gewachsener so genannten componisten thorheiten aber laecherlich gemachet werden. Leipzig, Auf kosten des verfassers 1740.

Orazi, Giovanni Battista. Saggio per construoro, e suonare un flauto traverso enarmonico che ha i tuoni bassi del violino, con due trii di genere enarmonico misti. Roma, stamperia di M. Puccinelli, 1797.

Phillips, John. Familiar dialogues on dancing, between a minister and a dancer, taken from matter of fact, with an appendix containing some extracts from the writings of pious and eminent men against the entertainments of the stage and other vain amusements. New York; printed by T. Kirk, 1798.

Ralph, James. The touchstone; or historical, critical, political, philosophical and theological essays on the reigning diversions of the town, In which everything antique or modern relating to musick, poetry, dancing, pantomimes, chorusses, cat calls, circus bear garden, gladiators, prize fighters is occasionally handled. By a person of some taste and some quality. London, 1728.

Rameau, Jean Philippe, 1683-1764. Code de musique pratique, ou méthodes pour apprendre la musique même à des avengles, etc. Paris; Imprimerie royale, 1760.

We cannot turn the pages of this catalogue without calling to mind a reflection of Washington Irving in the ancient library of Westminster Abbey:

"How much, thought I, has each of these volumes, now thrust aside with such indifference, cost some aching head—how many weary days! how many sleepless nights! How have their authors buried themselves in the solitude of cells and cloisters; shut themselves up from the face of man, and the still more blessed face of nature; and devoted themselves to painful research and intense reflection! And all for what? to occupy an inch of dusty shelf—to have the title of their works read now and then in a future age by a casual straggler like myself; and in another age to be lost even to remembrance."

If the publication of this catalogue can preserve to the remembrance of another age the names of the authors it will fulfill its mission, for the practical value of the works themselves has long since passed away.

A CURIOUS circular has been scattered broadcast throughout Germany by a group of musical societies warning parents that the musical profession is overfilled and advising them to use their influence upon their children "to keep them from entering upon a musical career which, except in the case of extraordinary talent, would end only in disappointment on account of the small remuneration given to musicians in Germany." Somehow the plea has a familiar ring. Let us hope that it will be effective this time.

FOLLOWING is the cast in full for the "Aida" premiere at the Century Opera next Monday evening, September 15:

King	Hugh Schussler
Amneris	Kathleen Howard
Rhadames	Morgan Kingston
Ramfis	Alfred Kaufman
Amonasro	Louis Kreidler
Messenger	Vernon Delhaut
Priestess	Florence Coughlan
Aida	Lois Ewell

Conductor—Aladar Szendrei.



Siegfried O'Houlihan writes: "For some reason or other, no composer was at home this week when I called for an interview, and so I am unable to send you any matter by this mail. If the composers continue to stay away from home when I visit them, I shall furnish you with an article next week on 'The Graves of Famous Musicians.' There is some talk that several of the European monarchs think of decorating me for services rendered to musical art."

■ ■ ■

An exchange says that Nat Goodwin and Henry VIII are the most notable husbands in history. Here is a chance for Eugen d'Albert to sue for libel.

■ ■ ■

As we presto to press, staggering musical news comes by telegraph. An opera singer has had her jewels stolen. The despair of the press agent is pathetic.

■ ■ ■

The Evening Telegram suggests a prize for the song writer who discovers that "lady" rhymes with "baby."

■ ■ ■

Is a lazy piccolo player a piccoloafar?

■ ■ ■

"This is a broad land, geographically," remarks Franklin P. Adams in the New York Evening Mail; "but little boys who chalk bad words on fences are liable to arrest, while song writers who put over the unspeakable vulgarities current in our best and assistant best circles are rewarded with much fame and gold."

■ ■ ■

Many marvelous operations are told of by the New York World, but there is no mention of the surgical process necessary to get an interview out of Giulio Gatti-Casazza.

■ ■ ■

If "The Fight" and "The Lure," now playing here, are indecent, what are—(fill in the names of half a dozen appropriate grand operas as they come to your mind.)

■ ■ ■

Far away in Medicine Hat, and Moose Jaw, Saskatchewan, Canada, Theodor Fossum is observing ancient tradition by beginning a piano recital with Beethoven and ending with Liszt. Where is the boasted progress of the Northwest?

■ ■ ■

Recipe for the up to date American dramatist:

Act I—Happy family, with spotless daughter.

Act II—Daughter in brothel, but remains spotless.

Act III—Happy family, with daughter saved and in the arms of her unblemished sweetheart.

■ ■ ■

What with steel riveting on the new Lord & Taylor Building across the street from the MUSICAL COURIER offices, the remodelling of the Vantine Building only fifty feet away, the asphalting of Fifth avenue, and the firemen's parade on Friday, last week was a peculiarly soothing and peaceful one at this desk.

■ ■ ■

A Gluck Association for the propagation of the works of that master has just been formed in Dresden. The society calls itself "Gluck Community," and intends, little by little, to bring out in print all the literary and musical works of the composer of "Orfeo," and to foster a wider love of and understanding for the great man's music. At the head of the body is Dr. Max Arend, of Dresden. As to the artistic necessity of the Gluck Community there will be no dispute, but it is a question whether or not the literature it is sending to this country will help the cause very much in Uncle Sam's domain. One of the circulars of the Gluck Community comes to our desk, and we cannot resist the temptation to reprint it herewith:

"... If Gluck had not been completely unknown to the most of those who knew him little, namely, from the coros of musical history and from one not pure and artistically complete production of Orpheus. Musical history tells us of the dispute between the Gluckists and the Piccinists, but this does not interest us any longer. What we now commence to understand today again, only after the analogical schooling of our time through Bayreuth, after Glucks almighty artists personality has ruled from his seat in Paris governing the artistic world, these are the things which give value to the classical style of the musical tragedies, and also to the musical comedies: the

specific peculiarities of Gluck, the intuitive passionate, the glance which enters in every fold of the human heart of this artist, his wild tragic sight, his sovereign mastership in every style, and his clear sentiment of stale as well as the purity and nobility of his art, and its want of everything which does not serve its highest aims: as details one might mention the wonderful natural command over the orchestra, and the treatment of the human voice, which results firstly, from the high art of sound, and secondly—from the deepest and truest feeling for the dramatic and humane—the incomparable, genial orchestra arrangement, full of intuition; a pure harmonious great man, a magnificent character of simplicity, freedom and fride.

"Such power must not be lost, because it is impossible to replace it.

"And for a long time Gluck was almost unknown to us. One reads in musical history, something about 'the reformer of the opera.' Only in a few lived and burned this eminent and genuine art, such as, the fiery Berlioz, and the noble Fanny Pelletan. It seems impossible how an every day stage could find time and strength for such a strange art, so removed from all commonplace and pretension, and besides having become estranged to us being only comprehensible by completely mastering the style. The proud word of Horaz: Odi profanum volgus et arcea, the condemnation of every modern rendition of music, sounds, with unsurpassable clearness from the pure, simple and lofty tones of the master, which, however are only comprehensible to the one, who, after long preparation, receives them in his heart.

"This we propose to make you understand. And this should not only be done through the means of musical philology. Science produces perhaps clearness, but not enthusiasm! On the road to artistic animation our enthusiasm must be cut out of stone! We stand here ashamed—and we have every reason to be ashamed—just before 1914, when the birthday of the great musician for the two hundredth time approaches. May it be granted to the Gluck Community, to appear on the scene, and work for a worthy celebration in this year!

"To discharge its further duties, the Gluck Community of course, must have the necessary money, which must be done through contributions and charitable means from its members. May our musicians, and all those who are earnestly interested in this art, will see how Gluck has been neglected more than all others! May the large accumulated debt of thanks, which we have all against Gluck, to induce many to reduce it, to some part, by placing to the disposition of the Community, artistic power and money, and become members.

"The yearly dues are ten shillings, which we consider so small, that everyone without difficulty can spare this amount, as the entire population should stand behind this great affair!

"Besides dedications and contributions, of small or large amounts, are welcome to this young Community, for the completion of its necessary functions.

"Announcements of membership and remittances will be solicited and received at the Kuntswartleitung, Dresden-Blasewitz or the undersigned president,

Dr. MAX AREND,
Dresden, Mathildenstr. 46.

■ ■ ■

At the Lyceum Theater, the new Molnar play, "Where Ignorance is Bliss," presents an episode in a box at the Vienna Royal Opera, during which vocal phonographic music of "Madama Butterfly" is heard from behind the scenes. Nevertheless, the dramatic critic of the New York World says: "The second act, which takes place during a performance of 'Aida,' etc. Carl Van Vechten, formerly assistant music critic of the Times, and now dramatic reviewer of the Press, reports of the same incident: "A remarkable performance of 'Madama Butterfly' was given at the Vienna Opera that night. Following Butterfly's entrance in the first act, the duet between Butterfly and Suzuki was sung. And, unless ears were deceived, the Vienna Opera is to be congratulated upon the engagement of Mrs. Homer and Miss Farrar."

■ ■ ■

A friend of ours writes: "If I put a cheap violin in cold storage and keep it there until the year 2122, will it then be worth as much as a Stradivarius?" Call us up, friend, any Wednesday afternoon in 2122, after one o'clock, and we shall be glad to give you the desired information.

■ ■ ■

There are about 450,000 words in the English language, but it is safe to say that those in active use when we have

opera in the vernacular will not be more than those contained in these phrases:

"I love you."
"He loves me."
"She loves me."
"Ah!"
"Oh."
"Die, wretch."
"Hail, oh king."
"Farewell forever."
"False maiden."
"I die."
"A kiss."
"I drink to thee."
"Tis false."
"Vengeance."
"Deceiver."
"Thy eyes are like stars."
"Here is the poison."

■ ■ ■

A Washington paper asks: "Will thirty beers intoxicate?" The question is referred respectfully to the Aschenbroedel Club and the Musical Union.

■ ■ ■

Our office boy, after reading that Madame Schumann-Heink has discovered a "singing policeman," remarked that the officer of the law soon would change his beat for a musical one.

■ ■ ■

On the other hand, if anyone says within our hearing that the London Fishmongers' Band ought to be familiar with scales, we positively shall refuse to make a paragraph of it.

■ ■ ■

Coronium jewelry will be all the style for American composers this season. Coronium? Well, the Rochester Post-Express tells us that it is a new metal worth twice as much as radium.

■ ■ ■

An organist had drawn up the order of a Sunday service, and it was in type ready for printing when the death of an important personage made a change necessary. The organist telephoned to the printer and instructed him to change the postlude to "Funeral March by Chopin." This is what he found at the end of the list when he arrived at the church: "A few remarks by Chopin."—San Francisco Argonaut.

■ ■ ■

Don Marquis runs a distinctly humorous column in the Evening Sun. Not long ago the Don burst into poetry with this:

Tannhauser Trixram Baudelaire Skinner
Was a Pote, and a passionate Pote;
Purple and crimson, erotic, caloric,
The songs that he wrote.

Venus and Lilith, Astarte and other
Immortal, iniquitous dames
Were the skirts of his fancy; and often his poems
Would burst into flames.

His publishers bound all his books in asbestos;

They had to be read through smoked glass;
Swinburne was the iceman compared to this Skinner;
He was king—in his class.

He affected apartments that once were a stable,
Not distant from Washington Square—
He "loathed the conventions"—what matter the dwelling
If Genius lives there?

Yet to gaze on, this lyrical, buck salamander
Seemed as calm as a raspberry ice!
He was almost albino; he lisped his own poems—
And girls called him "nice."

Tannhauser Trixram Baudelaire Skinner—
Aphrodite's own favorite child!—
Was so scared of a woman outside of a poem
That he ran if one smiled.

Disillusion abounds when we look at these artists.
Yet Truth must not falter nor shrink;
He was slain by a girl, while composing some Sapphics—
Shocked to death by a wink!

■ ■ ■

Decidedly more topical is Franklin P. Adams' leap into

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more or less meter, when he pens this in the Evening Mail:

Sing a song of lunatics,
A nation full of laws;
Four and twenty alienists
A-helping of the Thaws.
When the gate was opened
Harry got away,
Isn't that a dainty dish?

To set before a law respecting, authority fearing population?

Schirmer's publishing house is out with a new "Russian Suite" for piano, by Rudolf Friml, Bohemian pianist and composer of much agreeable music, including that ingratiating and successful comic opera, "The Firefly." The Friml "Russian Suite" is unusually melodious, resourceful in harmonization, and very happy in its piano idiom. For salon and teaching purposes, Friml is a veritable modern Bendel.

■ ■ ■

A forecast of the approaching musical season in New York:

September 15—"Aida" is found to represent the work of an extremely gifted operatic composer.

September 16—A daily newspaper remarks that "the season is opening early this year and promises to be the most brilliant in the musical annals of this city."

September 18—The Musical Union raises the pay of orchestral players.

September 19—A daily newspaper reports that "the flock of foreign songbirds is due to arrive here soon."

September 29—Some music writer will say of a concert on this date, "the first gun in the musical campaign of 1913-14 was fired yesterday," etc.

October 4—Pictures of opera singers will begin to creep into the Sunday dailies.

October 5—A reporter on an evening newspaper will write: "Just at present the interior of the Metropolitan Opera House represents a beehive of activity."

October 6—Some of the foreign prima donnas will arrive, deny that they are engaged to be married, and tell how much weight they took off during the summer.

October 15—Announcement is made in the New York American that opera soon will be sung in nothing but English.

October 23—Henry T. Finck denies in the Evening Post that the Wagner bubble has burst.

October 25—The Beethoven symphonies are found to be wearing well.

October 29—The Musical Union raises the pay of orchestral players.

November 17—The Metropolitan Opera House opens.

November 18—A morning newspaper heads its account of the Metropolitan Opera House premiere: "Glittering Scene in the Golden Horseshoe. Society Out in Force. A Galaxy of Beauty and Fashion Fills the Boxes."

November 19—The critics begin to find fault with the repertory so far offered at the Metropolitan.

November 20—The critics speculate on the artists to be re-engaged at the Metropolitan for 1914-15.

December 1—The Musical Union raises the pay of orchestral players.

December 2—A writer in a daily newspaper says that New York is "opera mad."

December 8—A rumor spreads over town that the Metropolitan Opera House is to erect a new building.

December 13—Oscar Hammerstein's name is not mentioned in the newspapers.

January 14—A music chronicler pens the immortal phrase: "This music weary town."

February 9—Another Lehar operetta fails.

February 15—Someone alludes in print to the "waning season."

March 22—A statistician figures out that New York has spent \$1,201 per minute for its 1913-1914 music.

March 26—The season is officially declared a failure.

March 28—The Musical Union raises the pay of orchestral players.

April 30—A daily newspaper prints a forecast of the season of 1914-15 and declares that it will be "the most brilliant in the musical annals of the metropolis."

April 15—The staff of the MUSICAL COURIER buy new 1915 model motors.

Sounds Like It.

"Waiter!" called the customer in a restaurant where an orchestra was playing.

"Yes, sir."

"Kindly tell the leader of the orchestra to play something sad and low while I dine. I want to see if it will have softening influence on this steak."—Oakland (Cal.) Enquirer.

Jean Louis Nicodé, the Dresden composer, celebrated his sixtieth birthday recently.

Mr. and Mrs. Reed Miller Return.

Reed Miller and Nevada Vander Veer (Mrs. Miller) returned from Europe on the steamer Philadelphia September 1, after a two months' trip. While abroad they



MR. AND MRS. MILLER ON MT. STANZERHORN.

visited many of the prominent musical centers and a large number of interesting points in England, Germany, France and Switzerland. Mr. Miller has a large season booked,



MR. AND MRS. REED MILLER ON SHIPBOARD.

the best he has ever had, and Madame Vander Veer has been engaged to appear in a large number of cities, including New York, Chicago, Cincinnati, Utica, Worcester, Portland, Me., Providence, Springfield, Mass., Kansas City, Denver, Toronto, etc.

Mr. and Mrs. Miller are now preparing for their joint New York recital at Aeolian Hall on December 3, at which

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they will present a number of novelties. Until the season opens they will be at their home, 749 West End avenue, New York City.

The accompanying photographs show Mr. and Mrs. Miller on the top of Mt. Stanzerhorn, Lake Lucerne, Switzerland, and on board ship.

Indian Music Records.

That the work of preserving the native songs and music of the American Indian is to be continued by the Government is indicated by the recent appointment of Geoffrey O'Hara as instructor in music under the Bureau of Indian Affairs. The work of Prof. Harold A. Loring, United States Supervisor of Indian Music, in recording and using Indian music in the Chilocco and Carlisle Indians schools in 1906 is to be carried on by him right on the reservations. It will be his purpose to rejuvenate the wonderful music of the decaying tribes of Delawares, Senecas, Wyandottes, Caddos, Wacos, Kaws, Shawnees, Modocs, and others now living mainly in Oklahoma. In the Indian schools, the native songs recorded by Professor Loring were sung by Indian students and much interest was aroused especially by his arrangement of "Cante Masica," a Sioux Indian love song, obtained from Indians on the Rosebud reservation in South Dakota.—Popular Mechanics.

Real Teddy Bear for Yvonne de Tréville.

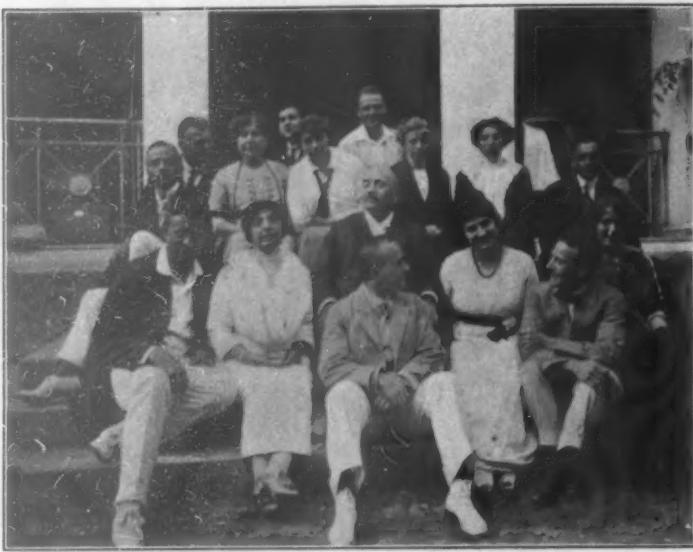
When Yvonne de Tréville, the noted coloratura soprano, returns to Brussels for a few performances at the Royal Opera next month, there will accompany the prima donna her new pet—a real, live teddy bear which was presented to her upon her arrival in Yellowstone Park. The singer concludes her sightseeing tour of the National Park this week.



YVONNE DE TREVILLE AND HER TEDDY BEAR.

From the Emerich Studio.

After spending the months of July and August at Heringsdorf, on the Baltic Sea, Maestro Franz and Maestra Teresa Emerich returned to Berlin on September



MAESTRO AND MADAME EMERICH WITH A GROUP OF PUPILS ON THE PORCH OF EMERICH'S SUMMER HOME AT HERINGSDORF ON THE BALTIC SEA.

and reopened their studio. During the summer they taught a small class of select pupils.

That Russian Ballet.

"Yes, I claim to be an enthusiastic admirer of Russian ballet dancing," writes Ellen Terry in McClure's Magazine; "as an actress I salute the dancers with the reverence of a man for his ancestors."

"All who regard dancing seriously—and there is nothing that should be regarded more seriously than an art which is to give pleasure—must be glad that they have lived in a century that has witnessed a very fine and sincere endeavor to restore the dance to some of its primal nobility. There is much in the results of this endeavor to criticise, a few things to deplore; but in any refusal to recognize the magnitude of what has been accomplished there is probably some pique that it has been the nation that Europe still views as barbarously ingenuous in matters of art which has reformed the ballet on such refined and spiritual lines.

"The Russian ballerinas accomplish the feat of being fluent on their toes. They do not hammer out steps—it is a false notion of rhythm that there is a hammer stroke on every strong beat—but take a collection of steps, as a singer takes a collection of notes, and calmly and gracefully phrase them, in the manner of a bird beating the air with its wings, rather than in that of a blacksmith hammering on his anvil. Still, I doubt whether the Russians would have conquered Europe had they come to us merely as revivers of classical dancing before it became mechanical and ugly. They owe this revival to a great extent to Tschaikowsky.

"Tschaikowsky was patriotic. He wrote music for the Imperial Theater ballets, and was the first man of any position in Russia to protest against the importation of Italian dancers and Italian methods. Undoubtedly he gave good counsel in advising a return to the French style of classical dancing, the style that was at its best under Louis XIV. But, if the Russians had been content to stop at an imitation of ballet as it was under the grand monarque, they would still be giving us only a dead perfection of steps. There is a deadness about all Renaissance things, whether in architecture or dancing.

"What always surprises us about the Russian ballet is its life. This vitality came sweeping onto the stage with Russian maitres de ballet such as Fokin, who used tradition, used the technical perfection of classical dancing, but would not be a slave to them; with Russian composers such as Borodin, Rimsky-Korsakov, Glazounov, Liadov, Arenski, Stravinskaya and Cherepnin, the conductor of the ballet; with Russian artists such as Alexandre Benois and Léon Bakst; with Russian dancers such as Nijinski.

"Is this ballet, then, distinguished from all other ballets by being a native ballet? When we see 'Tamar' or 'Sche-

herazade' or the dances from 'Prince Igor,' we may answer, 'Yes.' But what about 'Les Sylphides,' 'Spectre de la Rose,' or 'Le Carnaval'? Are they typically Russian? I think they rather transport us into a country that has no nationality and no barriers—the kingdom of dreams.

"The Russian ballet has transformed itself, in a little over a decade, because its guiding minds have been more than national. The musicians, artists, dancers, and ballet masters have depended more on invention than on reality. Many stories of widely different characters have been drawn from for the new ballets; but all have been treated with an imagination that is neither the property of a nation nor the result of patriotism.

"It has been said that the Russian ballet makes a vivid and brutal appeal to the senses—and certainly there is some truth in this as regards the ballets of which the artist Bakst is the guiding spirit. The old saying that you cannot see the wood for the trees may be borrowed to express a criticism. You cannot see color for the colors in some Bakst ballets. Yet even Bakst sometimes helps to aid that impression of a 'visitation divine' which Nijinski

in his own person produces. Some of the Russian ballets take a material story and treat it in terms of the dance. But what story is there in 'Les Sylphides'? Even the program, seldom at a loss for a synopsis, has never tried to tell us what it is all about. We hear preludes and waltzes, nocturnes and mazurkas by Chopin, and hear them orchestrated audaciously, but for the most part successfully, by distinguished Russian composers. We remember that when we heard these lovely Chopin pieces on the piano, interpreted by a Paderewski or a Pachmann, we had our mental dreams; we saw things, but not with our eyes.

"When the curtain rose on 'Les Sylphides' we were asked to make our imagination abdicate its rights, to put away the films of that little individual cinematograph which we had made with closed eyes. The demand may have seemed impudent to those who love the interior visions given by musical sounds better than the most beautiful spectacle that the theater has ever presented. But 'Les Sylphides' had not progressed far before we ceased to be worried by the antagonism between dreams and stage pictures. The grace of those immaterial white figures, Victorian just so far as Chopin is Victorian, became one with the grace of the music.

"Perhaps the rhythm of the music has never been better perceived than through these well ordered movements designed by Fokin. The appearance of Nijinski as a kind of dream Alfred de Musset in a romantic fair wig, and dressed in black and white, among the impalable Sylphides was both inexplicable and inevitable. When he danced he seemed almost to play Chopin with his feet, so perfect was his time. His steps seemed to be the symmetry of the music—in fact, its rhythm; for the rhythm of music is symmetry in motion. And when he merely walked with outstretched arms, he recalled Ruskin's allusion to man 'in erect and thoughtful motion' to 'the great human noblesse of walking on feet.'

Madame Ogden Crane Reopens Studio.

Having returned from her vacation Madame Ogden Crane has reopened her studio, 825 Carnegie Hall, New York, where she will teach Tuesdays and Fridays during September. Nine of Madame Crane's pupils have secured

positions in opera and vaudeville for this season. This is, indeed, just as Madame Crane says, "remarkable, when the supply is so much greater than the demand."

Missive from a Manager.

New York, September 8, 1913.

To the Musical Courier:

My attention has been called to an editorial paragraph in your issue of September 3 to the effect that Madame Melba will probably be heard with the Chicago Opera Company in Chicago in November. As Madame Melba is booked solid in concert from the opening of her tour, on September 29, to late February, there is no possibility of her appearing with the Chicago Opera Company during that period.

Hoping that you will correct the misleading statement referred to, I am, Very truly yours,

LOUDON CHARLTON.

Meeting of Three Cellists.

As may be seen by the inscription on the accompanying portrait of the great violoncellist, David Popper, whose recent death was announced in a previous issue of the MUSICAL COURIER, the original was presented to Louis Blumenberg, who at that time was a well known cellist. In 1892 Mr. Blumenberg made his first visit to Vienna and on arriving there in the evening retired, believing that here was one large city in which he was unknown. His object was to see the Wagner Museum owned by the late Nicolas Oesterlein. On the following morning Mr. Blumenberg's first visit was to a music store, and as he entered the establishment another visitor was seen to be closely observing him. Mr. Blumenberg noticing this, addressed the other one, saying: "I thought that here in Vienna I would be (solo) but I know you and you know me. You are Wilhelm Popper, the cellist, and I am the boy who loaned you my cello some years ago in Baltimore, Md., when you were solo



DAVID POPPER.

In kind remembrance to
Mr. Louis Blumenberg
from his truly
Popper.
Vienna, April 5th
1892.

cellist with the Opera Company and your instrument had met with an accident on the railroad."

Needless to say that the incident of meeting was a delightful one, especially so as Wilhelm Popper asked Mr. Blumenberg to his house that very day, saying to him: "My brother David is passing through Vienna and spending the day with me." Mr. Blumenberg on this occasion was the recipient of the accompanying picture, which he cherishes highly.

Myrtle

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KIMBALL PIANO USED

"THE FALL OF UG."

San Francisco, Cal., September 1, 1913.

An event of extraordinary musical importance was the concert of the midsummer music of Bohemia which took place at the Tivoli Opera House on Thursday afternoon, August 21. These annual concerts have been given during the last seven or eight years and were originally inaugurated for the benefit of the relatives and friends of Bohemian Club members who were anxious to hear something of the music of the midsummer jinks in Bohemia Grove (situated up in the beautiful mountains of Sonoma County, Cal.), which their husbands, fathers or brothers were so enthusiastic about.

This year the annual grove play was written by Rufus Steele and the music by Herman Perlet. The title was "The Fall of Ug." It was the eleventh grove play. While originally these annual midsummer jinks were strictly private club affairs, the idea of giving prominent California composers an opportunity to display their talents or genius have attracted toward them the attention of well known writers of musical topics, and thus the interest of the entire musical world became focused upon them. It may be said without exaggeration that the annual grove plays of Bohemia are now looked upon as events of artistic importance throughout the musical world, and as such are worthy of more than perfunctory space in a music journal of world wide circulation like the MUSICAL COURIER.

Of course the concert of the grove play music, as presented at the Tivoli Opera House, was somewhat imperfect in its appeal to the imagination as compared with the out of doors production at the magnificent redwood grove devoted to these pageant like productions. Nevertheless, thanks to a new element in the form of moving pictures, the auditor was enabled to obtain at least some idea of the grandeur and dignity that are associated with these wonderful realizations of the dreams of literary and musical gen'uses. With the establishment of these al fresco performances at the Bohemia Grove on the picturesque Russian River, and later with the introduction of dramatic presentations and symphony concerts in the open air Greek Theater of the University of California in Berkeley, Cal., there has come a new precedent in the matter of out of doors educational entertainment. The

scenic beauties of the State of California and the uniformity and mildness of the climate make these al fresco productions particularly suitable to California's artistic life. Even the motion pictures gave one a sufficient idea of the superb scenic splendors of the Bohemian Grove so that it was possible to grasp the possibilities for inspiration contained in the mere natural beauty of the scene where such inspirations are changed into concrete form. A really accomplished litterateur or musician cannot write a Bohemian grove play unless he has witnessed the midsummer jinks a number of times and unless he has become impressed with the possibility of artistic creative force when applied to this truly marvelous natural spectacle.

I believe that "The Fall of Ug," written by Rufus Steele and Herman Perlet, contains in every essential the spiritual and material possibilities of a real Bohemian grove play. I have not the necessary space at my disposal to quote here in full the story of the play. However, it is possible to give an idea of the gist of the action.

Ug is the God of Fear who rules the world. As his name applies he rules by terror. There is a legend to the effect that as soon as a victim, from among those who are

annually sacrificed to the god, is sufficiently alert and courageous to call upon some outside power for assistance, then Ug will be destroyed. The action of the play, therefore, turns around a certain Prince whom chance has selected to be one of the annual sacrificial victims to Ug and who, resentful of this cruel practice, and rebellious against the influence of the God of Fear, appeals to the spirit of the mighty trees that stand calmly and majestically by the side of the terror inspiring god, while humanity trembles beneath his shadow. His prayer is answered by a fairy who advises him how to proceed to defeat the ends of Ug. While the young Prince is being prepared for the sacrifice, which consists of the nude body being thrown into the flames, he hears the approach of the Spirit of the Tree and eluding the Priests he defies Ug and the immense statue of the God of Fear crumbles to dust leaving a brilliantly lighted path to Heaven and freeing mankind from the thralldom of terror.

Herman Perlet has taken splendid advantage of this magnificent theme and has produced a musical setting impressively eloquent of the spirit of the action. He has fol-

As I said before, Mr. Perlet has employed the idea of motives or leading motives. Particularly predominant is the motive of Ug, the God of Fear. It occurs frequently and in various forms from the beginning of the play to the end and usually very persistent, fear inspiring and noticeably predominant in its strength and power.

The committee in charge of the concert was: W. H. Leahy, Charles S. Stanton, Joseph D. Redding, John C. Wilson, Milton D. Barton and John C. Dornin. The program presented on this occasion was as follows:

Part I—Prelude; Intermezzo, Illustrated with views of the Bohemian Grove by stereopticon; The Worship of Ug; Scenes from the grove play, reproduced by motion film and stereopticon, with accompaniment by orchestra and chorus, Henry L. Perry, soloist; Part II—(a) The Choosing of the Victim; (b) Dance of the Fanatics. scenes from the grove play, reproduced by modern film and stereopticon, with orchestra accompaniment; (a) The Prince's Prayer, Ralph L. Phelps, soloist; (b) Dance of the Flying Fairies, Scenes from the grove play, reproduced by motion film and stereopticon, with orchestral accompaniment; (a) The Sacrifice; (b) The Fall of Ug; scenes from the Grove Play, reproduced by modern film and stereopticon, with accompaniment by orchestra and chorus, Ralph L. Phelps, soloist.

The cast of characters included the following:

The Prince, Ralph L. Phelps; The First Companion, Frederick Thompson; The Second Companion, Mark Daniels; The Other Companions, J. Brenton Brady, Gurney Newlin; The First Servitor, Fred L. Berry; The Second Servitor, Russel D. Holabird; The Other Servitors, J. Ralph Sloan, A. V. Thompson; Trip (a fairy), William H. Smith, Jr.; The Patriarch Priest, John Houseman; The Second Priest, Robert C. Newell; The Third Priest, Henry L. Perry; The Young Priest, Spencer Grant; The High Priest, Richard M. Hotaling; The King, E. Courtney Ford; The Jester, Mackenzie Gordon; The Scribe, Harry H. Smith; Two Lords, Dr. Louis A. Deane, John O. Harron; Two Nobles, Dr. R. L. Hale, Bryant Grimwood; The Chief Huntsman, Jerome B. Landfield; The Chief Warrior Capt. Harry S. Howland; A Bear, Frank L. Corbusier.

ALFRED METZGER.

Florence M. Storey's Success.

A vocalist who is forging her way rapidly into prominence as a church and concert singer is Florence M. Storey, contralto, of Brooklyn. Miss

Storey first equipped herself as

a musically singer before offering her services to the public, with the result that she has no poor performances to her credit to live down. On the contrary, every appearance has resulted in additional engagements.

Miss Storey is a pupil of Joseph Baernstein-Regnes, one of the long list of successful singers who issue every season from this ever busy studio, filled with enthusiasm and knowledge of how to go ahead in their chosen profession and realizing fully that the way to have what you want "come to you" is to "go for it" energetically.

Miss Storey has sung recently at Pine Orchard, Conn.; Branford, Conn.; Stony Creek, R. I.; Greenwich, Conn.; Poughkeepsie, N. Y.; Masonic Hall, New York; the Karamac Inn, Delaware Water Gap, Pa.; the Water Gap House, Delaware Water Gap, Pa.; the Poland Spring House, Poland Springs, Me.

Miss Storey has received a very flattering offer to accept a prominent church position in the South with a large class of pupils guaranteed, but she will doubtless decline the offer, to develop her own gifts and career as a concert singer. This winter promises to be a very successful one for this young singer.



Photos by Gabriel Moulin.

STATUE OF "UG," THE GOD OF FEAR.
With priests and warriors ready to worship.

THE WORLD HYMN.
The great climax of the grove play immediately following the destruction of the God of Fear.

lowed the startling unconventionality of the God of Fear by adapting his music to the various moods of the situation, and consequently has thrown aside strict rules and customs associated with conventional ideas of theory without exactly offending artistic principles. He permits his music graphically to describe the various sensational climaxes that follow each other with lightning like rapidity creating a kaleidoscopic succession of constantly changing musical themes and motives that express the spiritual excitement of the moment. These ultra-dramatic incidents are occasionally interrupted by more tranquil intermissions of a purely poetic description. Especially skillful is a series of fairy dances among which may be mentioned a flying ballet, wherein a number of terpsichorean artists fly among the trees from forty to a hundred feet above the ground. This scene was realistically reproduced at the Tivoli performance in motion pictures with Mr. Perlet's inspiring music as adequate accompaniment. Another very impressive musical number was the "World Hymn," which succeeds the fall of Ug and which represents the spirit of rejoicing over the liberation from fear and terror. Here Mr. Perlet has written a musical climax of splendid power.



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WOMAN
VIOLINIST

Sulli Pupil Engaged for Century Opera.

Lena Mason, coloratura soprano, has been engaged by the Century Grand Opera Company, of New York, and



LENA MASON.

will make her first appearance as Olympia in the "Tales of Hoffmann."

Miss Mason will appear in many concerts throughout the season, as well as in opera, being on the Century Opera Company concert list.

Miss Mason is a pupil of Giorgio Sulli, the well known New York teacher, to whom she owes a great part of her success as a singer.

Children's Poetry for Music.

(Quoted by the Spectator from De La Mare's "Peacock Pie.")

THE BEES' SONG.

"Thouzandz of thornz there be
On the Rozez where gozez
The Zebra of Zee;
Sleek, striped and hairy,
The steed of the fairy
Princess of Zee."

"Heavy with blozzomz he
The Rozez that growzez
In the thickets of Zee,
Where grazez the Zebra,
Marked Abracadabra,
Of the Princess of Zee."

AT THE KEYHOLE.

"'Grill me some bones,' said the Cobbler,
I sat at my tic-tac-toe;
And a footstep came to my door and stopped
And a hand groped to and fro;
And I peered up over my boot and last;
And my feet went cold as stones:
I saw an eye at the keyhole, Susie!
Grill me some bones!"

SONG OF THE MAD PRINCE.

"Who said 'Peacock Pie'?
The old King to the sparrow;
Who said 'Crops are ripe'?
Rust to the harrow;
Who said 'Where sleeps she now?
Where rests she now her head,
Bathed in eve's loveliness?'
That's what I said.

"Who said 'Ay, mum's the word'?
Sexton to willow;
Who said 'Green dusk for dreams,
Moss for a pillow'?
Who said 'All Time's delight'
Hath she for narrow bed;
Life's troubled bubble broken'?
That's what I said."

Singers and Bugs.

It was one of those spring fests that are as thick in Kansas in June as sunflowers and Chautauquas. It had been planned for earlier in the season, but the town had been under water at the time and had needed boats and rubber boots worse than it needed sopranos and tenors and things. But as soon as the water went down, before the townspeople had had time to sweep the sand off their front walks or pump the water out of their cellars, the edict went forth that the sing was to be pulled off in spite of everything.

The sun beat down like brass and the dry wind gathered up all the sand and the multitudinous fragments left by the river in its overflow and whirled them into every nook and cranny. The place where the concerts were held—they called it the Auditorium, but it looked like a hay mow—was in the midst of a stuffy cottonwood grove where the mosquitoes rose in swarms from the grass and browsed hungrily on your ankles.

There was a chorus, of course, and a lot of bashful-looking boys and girls sang solos, each expecting to carry off first prize. George Hamlin, the noted tenor from Chicago, had been invited to come over and act as judge. He was to sing, too, and there were three other Chicago singers engaged to help him. Right over their heads were suspended three large electric street lamps, around which whirred several million Kansas bugs, in size varying from a baby mosquito to a three-inch electric light bug with burs on its legs. The lights sputtered, down in the audience 900 fans waved incessantly, the babies cried intermittently, the chorus rustled in its seats and mopped its red hot coun-

custom, and even Mr. Hamlin, George Hamlin, the tenor, from Chicago, was powerless against the combination.

He began early the next morning. He had to have a stenographer but it was noon before one was found. She chewed gum, called Mr. Hamlin Professor, powdered her nose when he wasn't looking and giggled incessantly. She hadn't had much practice, she said, but guessed she could do it, if he didn't go too fast.

There was no danger of Mr. Hamlin's going too fast. He knew about as much about writing a report to jolly the girls and boys from the next county into coming back next year, as the gum chewing stenographer knew about Richard Strauss lieder. About the third time he tried to explain why the man who sang with a creak, and the girl who giggled through "I Will Extol Thee," were not given prizes, he ran out of words, and the rest of the report, fifteen or twenty pages, was just a matter of walking the floor, mopping his face and wanting to swear at the stenographer.

He finished the thing just fifteen minutes before he was supposed to be at the hay mow. He tore out of his hot clothes into hotter ones, swallowed some cold soup and a warm salad, and just got there as the committee, seven of it, in smelly frock coats and long crumpled badges, left over from the year before, were getting into their places. The babies were all there, and the fans and the bugs. Under the light, right in the thick of the swarm, was a small platform, ready for the judge when it should come his turn.

It was on him in a moment, and he advanced to read his report. The babies cried, the fans rustled, the bugs crawled down his back and the perspiration streamed down his face, and all the time that silvery voice which had a note of dejection in it now, went on telling No. 8 that he had a pleasing voice of fair quality, but marred by throaty delivery, poor enunciation and forced tones; how No. 'steen had a voice of possibilities, but that it lacked everything else, or something like that. And with each number a conscious faced boy or girl, blushing furiously, would come up, receive his or her prize and a solemn handshake.

It was over at last; a carriage was waiting, and into it the tenor from Chicago cast himself. The driver in his fly specked shirt sleeves clucked to his converted plow horses and the carriage left the buzzing hay mow behind. Inside in the dark, the tenor from Chicago sat with his head buried in his hands, muttering to himself, "Oh, my God."—Kansas City Star.

Ann Ivins to Concertize.

Ann Ivins, lyric soprano, of New York, will be heard in concert this season under the management of R. E. Johnston.



ANN IVINS.

Miss Ivins is the daughter of Augustus Howard Ivins, and niece of the Hon. William M. Ivins.

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L. S. Sherman, a Railway Director.

Leander S. Sherman, president of Sherman, Clay & Co., San Francisco, and widely known to musicians, recently became an official of the United Railroads of San Francisco, through his election to membership on the board of directors of this great street railway system. Mr. Sherman thus becomes associated with a group of prominent Pacific Coast railroad men and financiers.

The election of the new officials, including Leander Sherman, has caused complete satisfaction on the part of San Francisco public, which has good reason to look for the carrying out of the best possible city transportation policy. It is almost needless to add that

Mr. Sherman is the recipient of numerous messages of congratulation sent to him from his friends and admirers scattered throughout the entire country.

L. S. SHERMAN.

Milwaukee's Music.

Milwaukee's free band concerts which will end for the season next Sunday have been of value in the appreciation of good music by large numbers.

The programs this year have presented varied styles of writing and a noticeable feature has been the many works of classical composers. They have met with enthusiastic welcome and encores demanded. At a recent concert in Lake Park several selections were given by recognized living writers, notable among them being Paderewski. The applause which followed was indicative of the wide demand for that school of music.

In contrast to those who write in the classical form is about an equal number of selections from the so called



MUSIC TEACHERS ARE PREPARING FOR THE COMING SEASON.

popular writers. Light opera music has a distinct value. The compositions of Americans are always favorites. The Vienna school, too, with its verve and daring, is an interesting development and invariably fascinates.

There is always room on a popular program for the two distinct forms and the wisdom of making the division about even has been shown by the pleasure which the concerts have noticeably given. There is much value in the judicious selection from the classical school, the repetitions and the introduction of the newer writers.

Milwaukee may well be proud of its large summer concerts, and, aside from the pleasure of the moment, the inspiration which comes from the interpretation of the great thoughts of great composers is of distinct and lasting benefit.—Milwaukee News.

Gruppe's Holiday at Lakeville.

Paulo Gruppe is enjoying a brief holiday at Lakeville, Conn. On his return to New York later in the month, the cellist will announce some of his recent bookings for the coming season.

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SAN FRANCISCO

San Francisco, Cal., September 1, 1913.

J. B. Levison, chief of the Department of Music of the Panama Pacific Exposition, has returned from Europe, where he spent three months. He did not go abroad in connection with his duties on the music committee, but merely on private business. However, he took advantage of this opportunity to investigate and secure information concerning musical conditions. He will announce some of his plans in a short time.

George W. Stewart, the acting manager of the Department of Music of the Panama Pacific Exposition, arrived here yesterday and will begin work immediately. I shall endeavor to keep in touch with Mr. Stewart and inform the readers of the MUSICAL COURIER constantly regarding the progress of the music department of the Exposition.

In this connection I take the liberty to quote from a recent report issued by the board of directors of the Exposition concerning the progress thus far made. No doubt it will be a surprise to the readers of the MUSICAL COURIER to discover that the Exposition already has progressed to such an extent. Here is the report: "At this time, one and one-half years before its formal opening day, February 20, 1915, the Panama Pacific International Exposition is more than two-thirds completed. This estimate is based upon the total amount of work necessary in the complete preparation of the Exposition. Every department of the Exposition is pronounced by executives familiar with the organization of universal expositions to be further advanced than were those of any of the greatest expositions held in America at a similar pre-exposition period. Twenty-seven of the world's nations have accepted the invitation conveyed through the Department of State; this record is unprecedented at a time one year and a half before the opening. Thirty-five States have selected sites for State pavilions. Almost seven thousand applications for concession privileges have been received. The applications for exhibit space would, if all were granted, exhaust the entire exhibit area. Construction is far advanced. The most difficult part in exposition building is past. An immense amount of preparatory work has been accomplished. Ten of the fourteen huge exhibit palaces are now under construction. One building, the service building, is completed. Contracts for three additional buildings will be let within a short period.

"All buildings are being built under time contracts with definite limits for their completion. A number of the most noted sculptors in America have advanced far in the preparation of the sculptural models to be reproduced upon the Exposition grounds. Under the direction of A. Stirling Calder some of the most important models are being enlarged in the sculptural warehouses. A phase of the Exposition in which it will stand alone among all great expositions of America and Europe will be found in its representation of the South and Central American republics. These nations will participate upon a great scale.

"More than 140 great congresses and conventions, many of them of international interest and importance, have voted to meet in San Francisco in 1915. This number will undoubtedly be greatly augmented. Many conventions will not take final action until 1914 owing to a usual custom to choose the annual meeting place but one year in advance of the time of meeting. To accommodate these great bodies, which will bring together many of the world's most brilliant minds, the Exposition Company voted \$1,000,000 for an auditorium at the Civic Center. First work upon this building has started. About 3,500 men are now employed upon the Exposition grounds. The esplanade, to lie before the main exhibit palaces, has been sown to grass; the freight ferry slip at the eastern end of the esplanade is completed and work on the passenger ferry slip is under way; the yacht harbor at the opposite end of the esplanade is practically finished; a considerable portion of the grounds is under railway track and within a short period cargoes may be unloaded at the freight ferry slips and transported by rail to any part of the Exposition grounds. The Exposition Company operates its own railway."

Carl Faletten, the distinguished pedagogue and pianist, and head of the Faletten Pianoforte School of Boston, Mass., was a recent visitor in this city. He was the guest of honor at an evening reception at the new and handsome edifice of the Manning School of Music. Mr. Faletten played a number of classic piano compositions and was

enthusiastically applauded for his brilliant work. About a hundred of San Francisco's leading musicians were among the invited guests.

The Tivoli Opera House has been crowded at every performance during the last two or three months. The people of San Francisco are very fond of this Temple of Music and they have again cultivated the habit of going to the Tivoli. At present "The Bohemian Girl" is being given with a very satisfactory cast. "The Beggar Student" will follow.

Teachers and students are returning from the country and the season of 1913-14 is about to open. Everybody is preparing for an unusually brilliant season. The proximity of the Panama Pacific Exposition and the natural "boom" which such an event creates just prior to its launching, has its influence upon musical activities. The season 1913-14, and in fact the entire year of 1914, should be an extraordinarily prosperous time for this Coast. Nevertheless I believe that concert attendance will be restricted to the best attractions only. The writer hopes to be able to give a complete forecast of this season in his next letter.

ALFRED METZGER.

Talented Pupil Plays at Von Ende Musicale.

The oriental fantasy "Islamay" of Balakirew, with its Old World melancholy, set in oriental rhythm and by its contrasts predicting the advent of the new, offers tech-

to the fore, resulting in an exquisite performance of the great composer's dream.

A dainty little Japanese contralto, Toku Tagaki, pupil of Beatrice McCue, the contralto, sang a group of songs in English. The charm of this little singer captivated the audience; her voice is even and beautiful in the lower register though a little hard in the upper, which continued study is sure to overcome. This girl is not a novelty because of her race; she possesses many of the qualities, without many of the faults, that should eventually make her an accomplished singer. Her sincerity is evident by the clear enunciation of her words and an inclination to interpret them.

The Von Ende School of Music's last concert at the old building, 58 West Ninetieth street, New York, was given on Friday, August 22, when sixteen miscellaneous numbers were rendered. The summer session ended August 23. The fall term opens at its new building, 44 West Eighty-fifth street, September 15.

The accompanying facsimile of a letter written by R. E. Johnston to the Von Ende Violin School is of interest. This letter was, according to Herwegh von Ende (director of the Von Ende School of Music and teacher of virtuosi and successful instructors) merely a reply to an invitation sent Mr. Johnston to hear Kotlarsky play several years ago. The noted manager of concert artists and Mr. von Ende are mere acquaintances.

Operatic Fallacies.

[H. T. Parker, in Boston Transcript.]

Little German cities maintain little German opera houses. Superior righteousness, disliking the inherent cost and the inherent social and fashionable sides of opera beyond the Atlantic, affirms that we should have such opera houses in America. Soaring, as it so often is, into lofty abstractions, it declares them to be "the solution of our operatic problem"—whatever that may mean. As a passing traveller, it may have attended a few performances at these little opera houses or else read the "glowing" accounts of those that have. First of all, it is impressed by the low scale of prices; a dollar or a dollar and a quarter for the best seats and on some occasions even less. Next, it has noted the homely aspect of the audience. Most of those that compose it from the parquet to the gallery have obviously come in their every-day dress, often bringing the sustaining sandwich with them in their pockets. Again, it remarked the friendliness of the audience toward certain singers and deduced from it an agreeable intimacy between auditorium and stage—quite ignoring the fact that at home it finds exactly this sort of thing in the stock theaters and usually resents it.

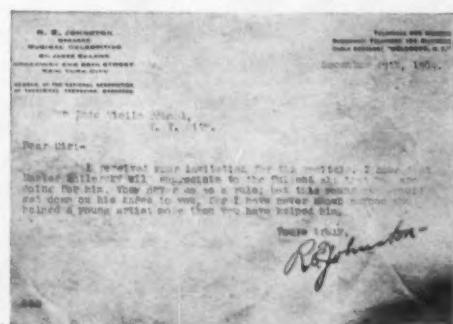
Superior righteousness usually listens to one performance in such an opera house in each town that it visits. All the stage forces are new to it; sometimes the opera itself is also new and strange. It is pleased by the novelty of the experience; it does not think of asking for eminent singers or of applying the standards it exacts at home. Often—to tell the plain truth—it has very little experience and next to no standards of singing and declamation of operatic acting, of orchestra playing, of the general coordination and illusion of operatic performance. For it so prefers these little opera houses and their ways that it goes oftener to them as an incident to European tours than it does to its own lyric theaters in New York or Boston or Chicago.

Thus "expert," whenever there is debate of operatic standards and methods in America, superior righteousness stalks into the discussion with the assertion that in these little German opera houses it has discovered the opera for America, and that as it satisfies the Germans, so it will—or it should—satisfy us. If it were put to cross-examination, it would probably have to admit that it has never inquired whether Germans were satisfied with these little opera houses. It has merely assumed that because they existed, they satisfied their clientele. As a matter of fact, the intelligent half of that clientele merely makes the best of such opera houses, because performances of opera, mediocre or worse, are better than none at all.

The truth is that the public of these theaters, wofully weary of the monotonous mediocrity of their companies, is always craving eminent singers as "guests." Down comes a tenor from Berlin, a soprano from Dresden, a baritone from Hamburg, a conductor from Munich—a "guest" of any kind from an opera house of the first rank—and up go those much lauded low prices. Sometimes they are doubled; always they are scaled to meet the new interest and distinction of the performance. All this is neither more nor less than the berated "star system" applied in little on the stage and at the box office. The low-

nical difficulties which have kept it from the programs of many concert pianists. The small audience that braved the hot summer afternoon to listen to Maximilian Kotlarsky play it at the regular musicale of the Von Ende School of Music on Monday, August 18, was well repaid. This young man, scarcely out of his teens, and winner of the school's second prize in the piano department, the silver medal, is a product of American training, another example of the adequate facility for musical education in this country, a firm belief of the American instructor, Albert Ross Parsons, Kotlarsky's teacher.

Kotlarsky displayed not only a remarkable technic, but his understanding of the Chopin numbers, his interpreta-



tion of the posthumous "Variations" of Tschaikowsky and his enthusiasm in the fourteenth Rhapsody of Liszt, showed that knowledge and intelligence are also his. In the G major nocturne, his Russian temperament came

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est prices are the prices for absolutely routine performances—performances that followed from autumn to spring become almost intolerably monotonous. No public, without the German craving for music of any kind, however bad in itself or badly performed, would endure them. Even so, the more intelligent part of the audiences in these little cities steadily repines; at displeasing voices ill-used; at wooden and stupid acting; at outworn scenery and costumes; at a pervading mediocrity. The little German opera house does not adjust itself well in the new, rich ambitions and pleasure-loving Germany.

Even if German publics were satisfied with these little operas—and they are not—there is not, there has never been, a sign of the operatic times in America, that they would satisfy an American public. Over sea, they really belong to the chimeras of that unpractical and deceptive idealism that shuts one eye to actual facts that with the other it may see its pet theories the bigger. Low prices for mediocre opera in America have almost invariably failed to win it a public. Those of narrow means, who in theory should frequent it, almost always avoid it, preferring to go once to costly opera of the first rank rather than four times to mediocre opera. The less well-to-do public of opera in America falls not a whit behind the other in its exacting of eminent singers and of high interest in the performance.

If ever there was a fallacy dear to superior righteousness, it is the fallacy that in the cheaper seats of an opera house are to be found those that care for opera for its own sake and hear music not singers. Go into the gallery of the Metropolitan, of the Boston Opera House, of the Auditorium and listen to the talk between the acts and watch the signs of general interest. It is a very hot bed of absorption in stars and "personalities" and favorite airs and favorite operas—quite as much so—if not more—as the parquet or the boxes. Operatic intelligence and liking for opera as opera is an individual grace that may flourish in the most costly box as well as in the cheapest gallery seat. Much current talk and writing about "music lovers of the gallery" is pure blithering sham. In American opera houses, it is the cheaper seats that stand empty when the cast lacks eminent or well-liked singers.

To return to the argument. Assume that one of these little German opera houses were transported bodily to America and lay the question of prices aside. Before the curtain had risen once the prospective public would be ill disposed, because the roster contained no singer of large reputation. It would be resentful, when it actually heard the singers, because they would fall far below the standards of voice, artistry and individuality that it has been accumulating for a generation. It would expect opulence of costume and settings, and it would find none; it would miss the co-ordinate and inspiriting presence of a puissant conductor; it would find the whole performance threadbare and dull. Thereafter it would stay away until the company and the performances were raised to the present standard of opera in America, no matter what the price of seats. In that process nearly every trace of the little German opera house would disappear. Perhaps only its capacity for thorough rehearsals would remain.

The plain truth is that the public which frequents cheap opera and common opera in America—such opera as descends upon Boston and other cities in the spring after the regular season is done—is an operatically innocent and ignorant public or one so pervertedly snobbish that it will not go to the opera unless it can afford the best seats. It even has superstitions of its own about opera that are queer to hear. It is a body, such as it is, wholly apart from the normal operatic public in America. In no city, except, possibly, New York, is it large enough to support an opera house on the little German lines. There at last the experiment is to be tried next autumn. It will be thrice and four times fortunate if it escapes public neglect. By every sign of the operatic times in America it is not opera "good at the price" that our public is willing to support, but opera that is good in itself, because it reaches high standards. Such opera—retort the advocates of cheapness and commonness—invariably brings deficits, no matter how high the prices. So does opera anywhere—even in this much-cited and much-belauded Germany. Dresden has one of the most distinguished opera houses, not only in Germany, but in all Europe. Composers seek it to produce their operas, because it is sure to give a revealing and enhancing performance. In artistic prestige the Dresden Opera excels any other in Germany except possibly that of Munich. It far surpasses the stagnant opera of Berlin, and it is still well in advance of the rising opera that lavish Hamburg is trying to upbuild. The orchestra of the Dresden Opera is probably the finest operatic orchestra in the world. The strings even of the remarkable orchestra at the Metropolitan do not equal its strings, and the famous orchestra at the Court Opera in Vienna is not what it was in Mahler's day. The company at Dresden contains an excellent proportion of singers that would be eminent anywhere. In a dozen successive performances there has not been a trace of a loose end. It restudies and remounts its operas insistently and in most artistic fashion.

From August through June, the Dresden Opera gives seven performances a week usually to audiences that fill

the house. For the purposes of comparison with operatic conditions in America, the length of the season, in the effect on the receipts, more than offsets the lower scale of prices—almost half that which obtains on our side of the sea. And the annual deficit of the Dresden Opera, annually paid out of the Saxon treasury and the private purse of the King of Saxony, is usually \$200,000. In a few years, with the rise of operatic salaries and royalties, and with the increasing cost and exactions of production, the expectation is that it will reach \$250,000. Already the direction of the opera is naming that sum as its lowest feasible margin. And a year or two ago in Boston, we were standing aghast at similar deficits as though they were miracles of operatic extravagance. They were only the regular thing in the regular way.

The Malkin Music School.

During a recent interview with Manfred Malkin, the director of the Malkin Music School at 26 Mt. Morris Park, West, New York, a number of interesting facts were brought to light.

Mr. Malkin announces that on September 20 the Malkin School of Music will have its formal opening. From that time on Mr. Malkin promises to direct its influence in channels most beneficial to the interests of musical New York.

Mr. Malkin said: "The creation and organization of this institution is an answer to the eternal question as to 'Why the mad scramble of students abroad?' There have been all sorts of explanations offered, all manner of theories advanced and myriads of remedies advised, but they were almost all, without exception, nothing more than empty phrases, and accomplished little or nothing on account of their lack of concrete practical utility. I am by no means so presumptuous as to claim credit for the discovery of the all-curing panacea or the finding of the philosopher's stone. But I can promise that with the help of the masters who have consented to make up the faculty we shall do all in our power to help solve this troublesome problem. What we intend to do is to eliminate and reform those elements which drive out indigenous talent from our midst, and add and supply those factors which will tend to bring out the best there is in the student, at the same time furnishing the environment for which we have, as a matter of habit, looked to Europe."

Mr. Malkin has succeeded in securing the collaboration of men of European musical training, who have been developed in the great musical centers of Europe, and who will lend all that is in their power to help transplant the indispensable atmosphere.

Speaking of his teachers, Mr. Malkin said: "I am enthusiastic over the manner in which the members of the faculty have taken up the project. The names of such authorities as Arnold Volpe, Joseph Pasternack, Sophie Traubman, S. Finkelstein and Vladimir Dubinsky are sufficient to insure conscientious work and definite, permanent results. We are all upon an understanding that we are to exert all of our energy to counteract the evil effects which commercialism and time-sold teaching have had upon the pedagogical field of music, and to do our little share towards helping to develop our own musical history, by fostering and educating whatever material is intrusted to us."

Mr. Malkin is to be congratulated for the step he has taken, and there is no doubt about his attaining to the full realization of his cherished ideals.

October Appearances of Florence Austin.

Florence Austin, violinist, will give two recitals at Columbia University, New York, this fall, the first on October 24. She will also give a recital in Aeolian Hall on the afternoon of October 21. At these recitals she will be accompanied by Edna Rothwell, a pianist of ability, possessing a beautiful touch and who has a brilliant future, as she is only twenty-one years old. At these recitals Miss Austin has arranged most attractive programs, each of which will contain a concerto.

Esther Jones-Guyer in Recital.

Esther Jones-Guyer, contralto, was heard in a recital at Webster City, Ia., on August 29. Her program consisted of a number of old English songs, an old Italian aria by Rossi, as well as a group of Indian songs by Cadman and Finden. She was assisted by Richard Mullins, basso, and Helen Marr Smith, reader.

Musical.

Knicker—What is a harmonica? Bocker—C'mon on the cob set to music.—New York Sun.

The Music Teacher—Johnny is improving daily in his violin playing.

Johnny's Mother (gratified)—Is that so? We didn't know whether he was improving or we were just getting more used to it.—Winnipeg Town Topics.

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BOSTON

Boston, September 6, 1913.

A series of Wednesday Salons to be given at the Hotel Kimball by the C and F Concert Course under the auspices of Gertrude F. Cowen, of New York, is a new feature of the musical and social life in Springfield, Mass., which promises to meet with great success. These musicales modeled along the lines of a similar series given in New York, will enlist for the four concerts, soloists of world wide repute. A tentative announcement is made as follows:

First Wednesday — Mme. Gerville-Reache, assisted by Arthur Hackett, tenor. Second Wednesday — Alice Nielsen and Charles Wakefield Cadman, the composer, in a program of Old English and American songs. Third Wednesday — Edmond Clement, assisted by Marie Sundelius, soprano, in a program of French chansons and Norwegian folk-songs. Fourth Wednesday — Yolanda



ALFRED STAUFFER AND IRMA SEYDEL.

Mérö, pianist, and Bonarios Grimson, violinist, in sonata recital and solo groups, assisted by a singer to be announced later.

Sales by auction of seats for the Boston Symphony Orchestra concerts of 1913-14 will fall on September 29, September 30, October 2 and 3 at Symphony Hall. The seats for the concerts of Friday afternoons will be sold on the first two dates and those for Saturday evenings on the latter. The conditions and procedure at the sales will be those of many years past; but with Dr. Muck now re-established in Boston and with the orchestra at the high pitch to which he has already brought it, the demand for tickets for the evening concerts is reasonably expected to exceed that of some recent seasons.

■ ■ ■

Accompanying this letter is a snapshot of Irma Seydel taken at the home of Alfred Stanffer in Mainz shortly after Miss Seydel's brilliantly successful appearance at a symphony concert there. Some press criticisms follow:

With the youthful soloist, however, one had made a luckier choice. Without visible effort, this young girl charmed through her unaffected appearance. With sure repose and strong bowing, clear tones appeared like pearls, showing not only good schooling, but, especially in the andantino, remarkable visions of soul. Great applause and a bouquet of roses were the thanks the artist received. After the intermission we could once more admire the surety in slides and bowing in the Faust fantaisie by Sarasate, alive with all the arts of technic, which aroused stormy applause and forced the amiable soloist to give an encore.—Mainzer Tageblatt, July 25, 1913.

The first of the summer symphony concerts took place yesterday in the well filled Stadthalle. The main interest was concentrated

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upon the soloist, Miss Seydel, of Boston. This young lady, of a very natural and unaffected appearance, is a violinist who really can let herself be heard. Technically she is already master of her instrument to the most difficult details, especially excellent being her double stops, runs, slages and so forth. The bowing and tone formation are strong and not at all feminine, and the young artist has a repose surprising in one so young. The audience, who had looked forward to this guest with modest expectations, was surprised by the artistic merit and gave the well earned applause in exceedingly rich measure, for which the artist gave thanks with a charming encore.—Neuester Anzeiger, Mainz, July 25, 1913.

BLANCHE FREEMAN.

Paddling His Own Canoe.
Horatio Connell, the popular baritone, is herewith shown



in the act of thoroughly enjoying himself in his canoe at Spring Lake Camps, Me.

Opening of Von Ende School of Music.

The Von Ende School of Music opened its doors to the public at its new home, 44 West Eighty-fifth street, New York, on Monday, September 8. Details of the beautiful new home will be left for another time; suffice it to say, that it is undoubtedly one of the best equipped school buildings in the country.

The fall term opens on Monday, September 15. While many students will not begin until later, it is interesting to hear that Mr. von Ende's school year of forty weeks has met with favor among the more serious students, who are not content to study thirty or thirty-five weeks a year, as has become a custom here in the East.

The catalogue for the coming season is most artistic. The preface contains a statement, which expresses in a few words the object of the Von Ende School of Music and in which it aims to differ from other institutions:

"It is a school with ideals . . . dedicated to students possessing the desire to do serious, conscientious work. . . . It aims to give a thorough musical education without crushing the individuality of the student."

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"On account of the standardization of the methods for piano, violin, theory, etc., we take into consideration the value of personal equation and for this reason pupils are allowed to choose their own teachers, but in the singing department, owing to the fact that the methods are not standardized and the instrument is so delicate and easily liable to be spoiled beyond repair, for a slight mistake in the start, honesty compels us to do the choosing of the teachers for them. In this manner we are responsible for the results, provided students adhere to our decision. In exceptional cases, where students insist upon a certain teacher, we will permit them to do so, but thereby are relieved of all responsibility."

The above innovation shows the spirit of the institution—constantly on the alert for some improvement—and it is this element in Mr. von Ende's makeup which has considerably aided him in developing one of the best and most successful schools within three years. "Results" is the slogan and the Von Ende School of Music has certainly produced the right kind of results.



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LATER LONDON NEWS.

London, England, August 30, 1913.

Apart from the Promenade Concerts the past week in London has been entirely empty of musical adventure. This fact need, however, not be construed as implying that



THE HOUSES OF PARLIAMENT, LONDON.

no subjects could be found which might prove interesting to the readers of an American musical journal. London is probably the one city, Paris only being a possible rival, which can never fail to provide subjects of interest to musicians and lovers of music. Only Leipzig, St. Petersburg and Rome can equal the impressiveness of its daily musical services in the Abbey, St. Paul's and the Oratory. What musical treasures await discovery among the manuscripts of the British Museum, the Guildhall, the King's Library at Windsor and the various collegiate and chapter libraries!

* * *

The writer has often reviewed mentally the subjects which might be chosen when no dreary chronicles of concert and recital were obligatory. Were there only time and space he would write about the musical amateurs of London—the lords and statesmen and members of the learned professions who spend their leisure in the cultivation of the noblest art. He would describe the musical hobbies of the Lord Chief Justice, of Mr. Balfour, of Lady Randolph Churchill, Lady Speyer and of the hundreds of others whose interest and support has been invaluable to the cause of English music. American composers and musicians might hope for brighter days if such as these found more imitators at home. Imagine, for example, the effect if the White House in Washington became aware that American music is not represented solely by a service band and if state concerts were given at which only American born artists appeared and American compositions were played. Were time and space unlimited, some could be spared for mention of Britain's composers, most of whom are unknown to those millions at home whose musical horizon is bounded by France, Germany and Italy, and, perhaps, just a corner of Russia. He would write of Bantock, Cyril Scott, Julius Harrison, Percy Pitt, Balfour Gardiner, Percy Grainger, Walford Davies, Vaughan Williams, T. F. Dumbell, Fairchild, Hamilton Hartley, Clutsam, Delius and many more, such as Smythe, Mackenzie, Cowen, Elgar, German and Coleridge-Taylor. Many of these are no better known in America than the latest upstart in Italy, Germany and France. May not the reason be found in the fact that most of the orchestral conductors are neither American nor British? There is no provincialism in London which refuses submission to the dictation of the foreigner. On this and next week's programs of those admirable Promenade Concerts one of the American compositions is MacDowell's D minor piano concerto. Where has it been played at home this week?

* * *

England's great schools of music could be described, the Royal Manchester College of Music, the London Royal College, the Royal Academy of Music, the Guildhall School, Trinity College, the Royal College of Organists and many splendid smaller institutions, all of which equal or outrank in excellence most of the great Continental conservatories.

* * *

The marvelous network of local examinations which has done so much to raise the standard of musical instruction in this country but which so effectively prevents the evolution of originality by the provincial teacher is or should be interesting to the American reader.

* * *

In short, there can be no excuse for the momentary dullness of this column. Were there time, not on'y this space but reams could be filled with the subjects which might be selected and only one must of necessity be omitted. All eternity would not avail for the description of the English opera, for it does not exist.

* * *

In some of the obituary notices of the famous bibliophile and bibliophile, Bernard Quaritch the second, to which much space has been devoted today by the newspapers, it is stated that the first personal customer of Mr. Quaritch was the late William Ewart Gladstone, to whom he sold a volume on music for \$70. Has it ever been recorded that

for a book devoted to music any famous American, such as George Washington, Horace Greeley, Daniel Webster, Henry Clay, Ulysses S. Grant, James G. Blaine or Theodore Roosevelt ever spent—but satis superque. It would be interesting, nevertheless, to a music lover to know the title of that music book which so captivated Mr. Gladstone.

* * *

The composer, Stephen Adams, whose real name was Michael Maybrick, died this week at Buxton aged sixty-nine. There can be scarcely an American, old or young, whatever his race, color or previous condition of servitude, who has not heard "The Holy City" or "Nancy Lee" or "The Blue Alsatian Mountains." Stephen Adams was one of the few composers who sang their own songs and who derived a substantial benefit during life from their compositions. It is said that he offered "Nancy Lee" to the publisher for \$100, but his offer was not accepted. Shortly afterward, the publisher offered him \$500 for the same song, which was declined by the composer in his turn and the song which the publisher might have purchased outright for a comparatively insignificant sum cost him eventually thousands of dollars in royalties, for within eighteen months of its publication seventy thousand copies were sold. Yesterday's Pall Mall Gazette devotes a leading article to this successful composer of sentimental ballads, which concludes: "There has been a disposition here and there to represent his class of work as out of date. There could

season with the repetition of one of Scriabine's compositions on the same program and was followed on Tuesday by the repetition of the Scott poems in the second half of the program. The new compositions have been variously received by the critics, but, on the whole, the ingenuity of the composer in devising new orchestral effects deserves admiration. Herrmann Koenig, of the Queen's Hall Orchestra, demonstrated his control of the staccato bow in his performance of Vieuxtemp's first concerto.

* * *

The classical program last night was given up entirely to Bach and Beethoven, with the one exception of the second "Slavonic Dance" of the second series by Dvorák. The solo flute of Bach's B minor suite for flute and strings was taken by A. Fransella, of the Queen's Hall Orchestra.

P. R. OXV.

Data of Dancing.

A Frenchman of the eighteenth century exclaimed: "How many things there are in a minuet!" There were even more things in a quadrille, as danced at the Jardin Mabille, the Closerie and other halls where Parisians amused themselves and the bystanders. The formal steps soon broke into the can-can. Parents who approved the lancers and frowned on the waltz in towns along the Connecticut River during the sixties had little idea what the ingenious French could do with a quadrille.

Then there was the music by Musard and Jullien. Do any in Boston remember Jullien with his orchestra, the first grand orchestra with virtuoso players that came to this country? Before conducting, Jullien in the sight of the people would put on straw colored kid gloves presented to him on a silver salver by his valet. After the performance of a piece, Jullien would sink exhausted into an armchair. An extraordinary man, he made and lost fortunes and died in the madhouse. He also wrote the "Firemen's Quadrille" with realistic effects.

Operas and religious compositions paid tribute to the quadrille. Airs from Rossini's "Stabat Mater" were twisted into dance tunes. But who can tell offhand who wrote the music for "The Lancers," or why one of the numbers was called "Trenitz"? Education even in our richly endowed universities is sadly superficial.—Boston Herald.

Schola Cantorum

Below appears the program for the first concert to be given by the Schola Cantorum (Kurt Schindler, conductor), on January 20, 1914. Julia Culp, the Dutch lieder singer, will be the soloist.

The Schola Cantorum, an outgrowth of the MacDowell Chorus, is composed of professional singers, students, and amateurs of ability.

Stabat Mater	Verdi
O padre nostro (from Dante's Purgatory).....	Riccardo Zandonai
(New; first performance in America.)	
For Male Chorus, Orchestra and Organ.	
The Death of Dido.....	Purcell
Solo and Chorus.	
Klärchen's Songs from Egmont.....	Beethoven
Serenade, Ständchen	Schubert
For Solo and Women's Chorus.	
Pavane (new)	Gab. Fauré
Chorus and Orchestra.	
Dances from Prince Igor.....	Borodine
Solo, Chorus and Orchestra.	

Hamlin's Accompanist to Conduct Opera.

Maestro Sacerdote, whom George Hamlin is bringing to this country next month as his accompanist, will join



Left to right: Maestro Sacerdote; Signor Fano, opera agent; Max Rabinoff, director Montreal Opera Company; Bass Martino, Montreal Opera Company; Signor Barocchi, secretary to Director Russell of the Boston Opera Company; Maestro Jachia, leading conductor, Montreal Opera Company; George Hamlin, tenor, Chicago Opera Company. This photograph was taken recently at Milan, Italy.

the Montreal operatic forces as conductor, immediately at the close of Mr. Hamlin's concert tour, which will be early in the spring.

Characteristic Russian Music.

(From London Music News.)

The note of the Slav in art is a certain fierce directness; he has not the philosophizing, generalizing turn of mind that gives depth to the Teutonic stream, but also sometimes muddies it! He does not refine and subtilize like the Frenchman; he does not desire a soft, round beauty, without angles or irregularities, like the Italian.

Russian music derives fundamentally from the art of dancing (and that, as we have learned in the last few years, is, in Russia, a very high art indeed). It is full of that strange charm that comes from the drawing together of opposites; it has all the energy and "go" of a barbaric race, and the grace and finish of a high state of civilization. Russian composers seem to have achieved the impossible combination of old heads and young shoulders, using the experience of elder generations, and yet remaining free of the fetters of tradition.

Most of the little group which forms, during three generations, the National School, were men of some means and position, who threw up other careers to devote themselves to music. There was Glinka, artist and country gentleman, the father of them all, whose opera, "A Life for the Tsar," so stirred Russian patriotism that its performance became less an amusement than a national rite. There was César Cui, who would be well known in Russia as a writer on fortifications were he not still more famous by his songs. Another soldier was Moussorgsky, the realist, whose songs of barbaric Cossack life, of gloom and passion, of the tenderness of childhood, begin to be known in England. Rimsky-Korsakoff, the brilliant writer for the orchestra, was intended for the navy; Dargomysky, who challenged Mozart in his version of "Don Giovanni," was a government official. Beginning thus as amateurs, the Russian composers were not, like Mozart or Beethoven, drilled so young in all the established rules of music that these became their mother tongue. But some of the greatest teachers of Europe, were at hand to instruct them, Field, the famous English nocturne writer, for example, and later on Nicholas and Anton Rubinstein. The strength of their enthusiasm is proved by their having abandoned promising careers in order to make music their life work; and they were under no necessity to conform to a conventional public taste, since they were writing for people whose musical instinct had so far developed only along the lines of folk song. They were young men piping to a young nation; such was the gift to Russian artists of the strange fate that held their country so long asleep in barbarism.

Youth, enthusiasm, patriotism—and no ruts ready made for their chariot to run in—these were the factors that went to the making of modern Russian music. The same qualities appear in every member of the group, from Glinka to Glazounow; the clever use of folk song, the original and delicately contrived harmonies, the love of brilliant new effects in orchestration. We owe to them the whole-tone scale, which they borrowed from their Chinese neighbors; they have taught us to enjoy the brightness of tone of the metallic instruments of the orchestral family, and they have introduced us to one or two new ones, the celeste, for instance, invented by Tschaikowsky, and the weird, softly booming hoursian that the Russian dancers brought to Covent Garden.

Balakirew, Liapounow, and other composers have spent much time in collecting Russian folk songs which are of several distinct classes. The ordinary solo songs are

sometimes sung to the accompaniment of the balalaika, but more frequently to the accordion, which is the favorite instrument of the peasants. Then there are long epic songs, monotonously chanted, that tell of "old, far-off, unhappy things, and battles long ago." Most interesting of all are the choral songs, sung by soldiers on the march, or by workmen engaged in other occupations.

Maurice Baring, in his book on the "Russian People," gives a striking description of one of these choral songs, as sung by soldiers on the march: "One soldier, waving his hand as though he were a conductor, sang the opening phrase by himself. Then the chorus joined in with a crash. The four parts were strongly accentuated, and seemed like successive melodies, imitating the first one and forming a rough counterpoint. The chorus began on a high note, with a high, quick phrase; then with a swinging, trotting rhythm it descended in an answering phrase; it rose again, and, broadening, swelled into a great shout, ending in five slow sustained notes, when, unexpectedly and abruptly, with a sharp, clear cry, the chorus ended once more on a high note." To anyone who has heard the songs of, for example, Moussorgsky, the above description of unequal, changing rhythms, and of abrupt ending on a high note, will be full of suggestion.

Percy Hemus Ready for Work Again.

Percy Hemus, the well known baritone, who scored such a brilliant success in New York last spring, has been spending most of his summer resting and studying at Asbury Park, N. J. He expects to return to his New



PERCY HEMUS.

York studio at the Clinton, 253 West Forty-second street, on September 15.

From present indications it appears as if Mr. Hemus were assured of a busy season.

It Was Not George Hamlin.

Alma Voedisch, the traveling representative of George Hamlin of the Chicago Grand Opera Company, writes from Seattle of an amusing mistake which recently occurred there. When one of the young women at the hotel desk learned that Miss Voedisch was traveling in the interest of the popular tenor, she displayed lively curiosity.

"Oh, yes, I know Mr. Hamlin," she said. "He's a great favorite in Seattle ever since he sang those operas here last spring. Now, he's singing in a 'movie' around the corner."

When Miss Voedisch recovered from the shock, she gasped some words to the effect that Mr. Hamlin was in Italy and that grand opera tenors do not sing in moving picture shows,—and then she decided to investigate.

The soloist of the "movie" proved to be a young baritone with an excellent voice, by name of Hanlin.

Vida Llewellyn Off for Europe.

Vida Llewellyn, the pianist who has been spending the summer at her home in Chicago, Ill., sailed last Thursday, September 4, on the steamship President Lincoln to resume her concert engagements abroad. Miss Llewellyn has been living in Berlin during the past two seasons.

OBITUARY**Robert C. Kammerer.**

Robert C. Kammerer, secretary of the George Steck Company, which is a subsidiary of the Aeolian Company, New York, died suddenly on September 5 at his home, 234 East Sixty-second street, New York. He was in his fifty-eighth year and unmarried.

Funeral services, largely attended, were held at Aeolian Hall on Monday afternoon, September 8, the order being as follows:

Death March, from Saul..... Handel

Otto A. Graff at the organ.

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Contralto solo, The Pilgrim..... Adams

Eleanor Funk-Harz.

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Otto von Schrenck.

Du bist die Ruh Schubert

German Liederkranz.

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